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THE LADIES OWN BOOK,

AND COMPANION TO THE WORK TABLE.

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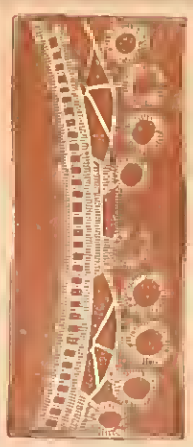
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DICK & FITZGERALD, NEW-YORK

THE

LADIES' COMPLETE GUIDE

TO

Crochet, Fancy Knitting, and Needlework.

BY MRS. ANN S. STEPHENS.

Containing a complete Dictionary of the technical terms and characters used in descriptions of Crochet and Fancy Knitting Patterns. In this work the terms are so clearly explained, that any person who can read, can in a few hours learn to execute the most complicated and difficult patterns in Crochet and Knitting. This work also contains the clearest elementary information and the fullest instructions for every species of Needlework, with new and beautiful edgings and insertions, in addition to the choicest specimens of Ladies' work.

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NEEDLE WORK AND ITS HISTORY.

THE first step in education ever made by the feminine mind was the art of Needlework. Before women began to read, and when they considered writing as a mystery only to be undertaken by men of nobler parts, Needlework became a sort of medium by which women attempted to express their ideas and embody those affectionate thoughts that must have some expression to keep the full heart from overflowing.

In olden times, when war and warlike fame was the great object of every brave man, woman first learned to write her love and all the mysterious faith which, with the educated or uneducated, is a portion of her being, in those war pennants and embroidered scarfs that were worn by the sterner sex as rewards of valor or expressions of love. Taking a hint from the flowers, God's own handwriting of love upon the bosom of the earth, she began to symbol the deep feelings of her nature in imperfect imitations, and this was the first step made by woman in the progress of mind.

How rude and uncouth these first attempts were, matters little. They constituted the alphabet of all the bright creations, whether of the pencil or pen, which are the glory of the present

century. During the dark ages Needlework was considered an aristocratic, nay, almost a regal accomplishment, and queens vied with each other in the gentle art as ardently as their husbands struggled in the battle-field.

The Lady of a castle in those times made it a portion of her duty to initiate the noble damsels of her household in the mysteries of cross and tent stitch, just as her lord held noble youths in training for the battle-field.

The amount of Needlework done by the female sovereigns of England and France is really wonderful! The wife of William the Conqueror wrought whole suits of tapestry with her own hands, and poor Mary Stewart has left scores of mournful proofs how great a consolation this accomplishment is to the suffering and afflicted. Her solitude in the various prison castles of England was softened more by this gentle occupation of the hands, than by her literary or conversational talent put together. The most touching memento of this beautiful woman at Holyrood Palace is the basket in which she placed those pretty garments, enriched by her own skill, intended for the infancy of her only son—that son who allowed her to remain a prisoner during his entire youth, rather than endanger the friendship of her royal murderess. Indeed one of the most painful events of her life was connected with this art. After a year of prison life, spent in embroidering a robe for this pusillanimous son, after she had woven as it were her anguish and her tears in the rich fabric, she forwarded the garment to Scotland, accompanied by a letter full of maternal love. This letter was directed to James, Prince of Scotland, not to the King. Holding

r er own sovereign rights as sacred, how could she ıcknowledge those of another by her own hands. James sent the robe back because of this omission It is easy to fancy, after this outrage, that poor Mary Stewart might receive her death warrant with comparative composure.

KNITTING.

We should find it difficult to trace the origin of this particular class of work-table employment, of which our book treats, except as it sprang from those intricate stitches first introduced into old point lace. The transition from one needle to more, and the weaving of thread into forms of beauty, was a progress natural to the spirit of invention, and the facilities for thought which the first step in any art creates.

Probably the first progress which Knitting made toward a distinct art, was when yarn stockings were invented in Flanders. The stitch, as every New England housewife knows, is simple enough. But inventive genius has so adorned and varied it, that stockings are easily enriched with lace-work, and lace itself is abundantly manufactured by a little thread and a pair of knitting needles. There is no female accomplishment so universal as this of knitting. The women of different nations perform the simple stitches with a process of their own, but the result is the same. In Germany and Russia, the yarn is held in the left hand, and wound in an intricate fashion among the fingers of that hand, while with us it is simply folded over the front and little finger of the

right hand. The author remembers well the amazement and merry smiles of a Russian lady in St. Petersburg, when she exhibited this American method of producing the stitch the lady had been forming in the continental fashion; this was but natural; for the amusement was quite mutual. Nothing could be droller than the way in which she handled her needles.

All over Europe, ladies may be seen in their balconies after dinner, grouped around their work-baskets, while the gentlemen converse with them, or silently watch the progress of their pretty tasks. In the sitting-room of every mansion, some one corner is rendered cozier than the rest, by the well-used work-table, laden with pretty boxes and baskets, crowned with a rainbow wreath of Berlin wool. Fashionable as this household accomplishment is getting among us, American ladies devote themselves less to needlework than those of almost any other nation.

CROCHET WORK.

Crochet Work proper is, in its present improved form, almost a modern invention. It has only been introduced to any extent into this country within the last twenty years, but now it is very general, and our old-fashioned knitting work is completely thrown into the back ground by the Crochet needle. The embroidered sheath and chased silver needle-case have disappeared even from the cherry-wood workstands of New England, and a thousand beautiful designs for chairs, cushions, toilets and wearing apparel, supply the

place of the old-fashioned stocking basket with its well mended contents. In England and Ireland, where the ladies are always industrious, Crochet work has arisen to the dignity of an art. It is introduced into the national schools, and hundreds of poor are supported by the rich laces and pretty collars produced there.

It is quite wonderful to what perfection this art has reached in some districts of Ireland. Every day develops new improvements and contributes some novel pattern to the world, which promises to render this class of lace making more popular than even the English point, has been, especially on this side the Atlantic. At the Crystal Palace this year, some specimens of Crochet collars, sleeves, and even entire dresses, were exhibited that had all the rich effect of old point lace. Flowers, even raised in petals from the ground work, have been invented, and the most intricate patterns are given with a boldness of effect only to be found in the ancient lace we have mentioned.

Thus it is pleasant to see that what was late only a dainty accomplishment with which the gentlewoman idled away her time, promises to become a means of support to the working classes.

In this country, Crochet work can only be denominated an accomplishment, but we must consider it not merely as an elegant way of wileing away time, but as one of those gentle means by which women are kept feminine and lady-like in this fast age. Masculine women of hard and coarse grained natures, are seldom given to these pleasant household employments. We never hear that Elizabeth amused herself with the needle, she was too busy with her pen signing death warrants, or with her

tongue scolding her council, for any thoughts of the graceful art which brightened the prison she gave to her beautiful rival. Indeed, fancy work in all its branches is always subservient to the household spirit which attends every true woman.

There is a careless fashion among gentlemen, of speaking lightly regarding those graceful exhibitions of female industry, which pass under the head of Fancy Work. Yet, to our mind, there is no amusement more innocent and graceful. One of the most distinguished literary ladies of this country once told us that she cultivated a love of her old-fashioned knitting, because it gave employment for her hands, which were so used to motion, that she really felt uncomfortable when they were unemployed. Our friend is only singular in the homeliness of her taste in knitting useful stockings, instead of pretty ornaments. The ladies of almost every country we have ever seen appear most natural and charming when employed in some graceful task of needle-work or knitting.

But a love of it is increasing, and still increasing. Let gentlemen deride these pretty occupations if they please; we know how much of a soothing influence lies in the dreamy habit of counting stitches, and how many bright faculties are pleasantly exercised in arranging and matching colors.

On no occasion does a lady seem more lovely than when half occupied with some feminine art which keeps her fingers employed, and gives an excuse for downcast eyes and gentle pre-occupation. This sort of playing at work, and working at play, sheds a home feeling around the guests which no studied effort at hospitality can pro-

duce, and forms habits of usefulness which consumes many an hour of idle time that might be put to far more harmful uses.

There is an air of tranquility, and a proof of innocent contentment in these domestic accomplishments, that have a beautiful significance in the family circle. It is only in well regulated households that leisure moments are thus gathered up. It is only minds composed and serene in their joy, or submissive in sorrow, that can constrain themselves to the gentle monotony of work like this.

With a crotchet-needle in the hand, we join more pleasantly in conversation; the little implement fills up all embarrassing pauses: its use gives a feminine and domestic air, which men may smile at, but cannot condemn; and, under all circumstances, it is better than counting beads, like the modern Greeks, or flirting fans, like the Spanish belles—or flirting without fans, as sometimes happens to ladies of all nations.

The time which any lady gives to ornamental needle-work is usually made up of those leisure moments which would be lounged away on a sofa, or in a rocking-chair; and it is wonderful how many pretty objects start into existence, that, but for this taste, would be dreamed away into nothingness.

Of course, no person of well-regulated intellect would make a business of this graceful accomplishment, unless compelled to exercise it for a subsistence. We advocate it simply as an amusement, like all recreation, to be indulged in only when the more serious duties of life are disposed of. But it has advantages not always recognized. Many a fine eye for colors has been culti-

vated into artistic perfection, by the nice discrimination necessary to assort the tints of a worsted rose. Grouping may be learned from a close study of patterns, and a thousand charming associations may be woven in with the forget-me-not or heart's-ease, which we have wrought tremblingly into the canvass, which a beloved eye was gazing upon.

Without a gift for needle-work, what should we ladies do for appropriate mementoes for our brothers, husbands, and friends, at Christmas time, and when birthdays come round, sounding their yearly remembrances upon our heart-strings? What should we do for wedding cushions, and christening robes, when our favorite cousins insist upon becoming heads of families, and useful members of society? What excuse should we have for casting down our eyes, when other people's eyes become troublesome? Every lady knows how many heart-tremors can be carried off in a vigorous twist of the crotchet-needle; how many pleasant words may be innocently received in a sensitive heart, when all its defensive faculties are busy counting stitches? In short, we persist in it, that a feminine character cannot be quite perfect without a knowledge of all sorts of needle-work, and a down-right hearty love of it, too. For our part, we have buried many a heart-ache in the growing leaves of a silken rose, and blunted the sharp edge of pangs that would not be wrestled with by the sweet, calm monotony of a shining bit of steel.

The delightful art of netting produces not only objects of beauty but of comfort so indispensable in our severe winters, that the fair hand employed in netting may be deemed useful as our grand-

mothers' were when they seamed enormous quantities of yarn away in winter socks and stockings. In our cold seasons, when parties most prevail, sleeves, cuffs, rigolettes, and over-shoes of delicate Berlin wool, have saved many a fair form from colds and their consequent diseases, which, without such care, prove so fatal when heated rooms are exchanged for the biting cold of a winter's night. With soft warm cuffs, or over-sleeves, to draw over the arms, a snowy web of netting and tassels upon the head, and shoes thickly wadded with silk, drawn over the satin slippers, added to the usual wrappers, no lady need expose herself to cold though the atmosphere be at Zero and her dress of gossamer, with low neck and short sleeves. It is not always that fashion blends so gracefully with taste and comfort, as it does in these charming little trifles manufactured at odd moments, from Berlin wool, by the fair hands of those who intend to present or wear them. Besides, the fabrication of these articles is a pretty accomplishment that possesses a social value, independent of time well employed, and comfort secured.

Knitting, crochet work, and the manufactory of lace are so connected and interwoven together that the history of one would be incomplete without the other. We therefore go on from our familiar and pleasant talk about needlework as an accomplishment and give its history as a matter of trade. In this point of view, lace making is the most important, and indeed so connected with the rest that we give concise history of its rise and progress in the world.

We have already spoken of needlework in its first rude condition, when uncouth figures and a

barbarian taste for gorgeousness prevailed without those powers that create harmonious beauty.

After these rude attempts at a first step in the arts, it is not wonderful that improvements were made, almost unconsciously, and that the innate genius that existed then as now in the female bosom found at all times some imperfect means of expression through the needle, which ended at last in those stitches, that have since been combined into the fabric called lace.

It is certain that neither labor nor ingenuity was spared in the production of the magnificent borderings for robes, often worked in gold and silver and various colors, which are associated in our minds with the ancients on better grounds than mere tradition What, then, is more probable than that, in the search for novelty and variety—as much an object of desire, no doubt, in that age as in our own—the idea should have presented itself to some tasteful eye of relieving the pattern of the fabric with occasional spaces, either left wholly vacant, or filled up with a web-like ground work? This would, in reality, constitute lace, however much it might differ from the delicate material known by that name in the present day. Whether the introduction of lace is referible to the classic ages or not, certain it is that a very respectable degree of antiquity may be claimed for it.

It must be borne in mind that real or hand-made lace is divided into two distinct classes: first, that worked with the needle, which has for ages been known by the name of *point*, and is but transparent embroidery; and secondly that made on a hard cushion or pillow, by the interweaving of numerous fine threads wound on wooden bobbins.

The latter method of lace making is comparatively of modern invention ; so that in the early history of the fabric it must be understood as referring solely to the point. During the earlier periods at which the existence of lace is generally recognised, it was exclusively worked in conventual institutions, and applied to the adornment of church-furniture and the state-vestments of the priests. Had it been made in populous towns, and formed an article of commerce, more satisfactory information would have been here and there discovered; but of those old isolated convents in Spain and Italy, and of the habits and pursuits of their inhabitants, little beyond vague tradition has descended to us. There is every reason to suppose, that during the thirteenth, fourteenth, and two following centuries, the making of lace occupied the same important position in the daily employments of the nuns, as the arts of copying illuminating manuscripts, amongst the monks and friars.

It is singular that, in later years, the secrets connected with the manufacture of old point-lace have been lost to us; and that, although ingenious imitations are by no means rare, the authentic method of making it is quite unknown. The substratum used, or 'foundation,' as it is called, would appear to have been fine linen, though scarcely a thread is visible to the eye, from the heavy embroidery upon it, which here and there stands out in complete relief. The pattern consisted of small sections of fantastic and varying outlines; now a rather unnatural imitation of a flower, now some quaint arabesque or mechanical form, resembling nothing in the world but itself. These being distinct from each other, were united by delicate fibres made with the still common

button-hole stitch; and it is not easy for mere description to render justice to the beauty of the general effect. It seems wonderful that so perfect a result could have been attained by following the impulse of the moment; but still more difficult to believe that any design could have been invented so strange and capricious in character. As for the untiring patience displayed in the execution, we can only rejoice that it was believed to be in a good cause; that the pious nuns could not foresee the desecration to which, in the course of some few centuries, their cherished productions were to be subjected. When accident or necessity by degrees alienated the more valuable adornments of church-furniture, they were applied to secular purposes; and no doubt many a modern belle may have unconsciously displayed in a ball-room a lace flounce which has adorned an image of the Virgin, or sought ineffectual protection from a draught by drawing around her a mantle of old point, which has witnessed from the shoulders of a cardinal many a grand and imposing ceremony. There are, of course, comparatively few specimens extant of this very antique lace, properly described as Spanish point; and these few have in most cases been handed down to their possessors as valued heir-looms from generation to generation; regarded with as much honest pride by the ladies of the line, as the more valuable portion of the family heritage by their matter-of-fact husbands. As the supply of old point can never be renewed, and competition can never affect it, its value naturally increases; and when it can be bought at all, it is only at a price that would be deemed extravagant by any other than a genuine lace-fancier.

It was not until the latter part of the fourteenth century, that the world at large was indulged with more than an occasional glimpse of the beautiful fabric when displayed in the great festivals of the Church; but by that time some knowledge of the art had crept out of its holy hiding-places, and had found its way amongst the merchants of one or two continental cities, to whom its novelty and beauty could not fail to recommend it as a subject of extensive and profitable commerce. It is true, we do not hear of it at once as being in general use; but Rome was not built in a day, neither was point-lace to be produced at a wish. The hands that made it had to be carefully instructed and exercised in their employment before any degree of perfection could be attained, and then long and unwearyingly had they to pursue it before even the wealthier classes of society, to whom alone it was attainable, could be adequately supplied. We meet with most frequent allusion to Venice, that great bazaar of the luxuries of the middle ages as the chief seat of the point-lace manufacture in early times. As this city certainly monopolised the most skilful artisans in every branch of ornamental handicraft, and was the great emporium whence everything beautiful and costly was spread over the world, it is by no means extraordinary that the establishment of lacemaking in other countries should be generally referred back to some wandering band from the city of the winged lion.

The character of the lace worn during the fifteenth and sixteenth centuries differed in some respects from the conventual point, if it may be so termed. It was less massive, and although, certainly, exhibiting no deficiency of work, did

not display that superabundance of adornment which distinguished the chiefs-d'œuvre of the holy sisterhoods. This is easily accounted for by the circumstance, that the one kind was made for money by those whose bread depended on the work of their hands, whilst the other was the chosen occupation of leisure hours, and an outward demonstration of heart-service.

Brussels, which has during several centuries maintained a reputation wider and more extended than any other place, may certainly in the present day be said to support and, if possible, extend the renown of its lace; of this there are two distinct varieties, easily recognisable by the initiated in such matters. The more valuable and beautiful kind is that called *pointe a l' aiguille*, or, more commonly, Brussels point; it is worked wholly with the needle, and is, as its name implies, a very refined descendant of the ancient family of the points. It was very much in vogue among the wealthier classes in England during the reigns of Charles I. and several succeeding monarchs, and has been immortalised in Vandyck's portraits of the martyr-king, under the form of the beautiful pointed collar and cuffs which were dignified by the name of the artist. Fashion has, in this case, been more constant than usual, since the taste for Brussels point has continued so decidedly among us, that we still monopolise a large proportion of the whole quantity made; the other variety, called Brussels plait, being more extensively used in France Spain, Russia, and other countries. In the latter description of lace, the flowers for the pattern are made separately on the pillow, and afterwards attached to net. It differs, in fact, but little from

the best English Honiton, of which I shall speak hereafter.

In the lace called Mechlin, made at Malines and Antwerp, there are some of those nice distinctions which render an account of the various productions of Brussels unavoidably rather complicated. Mechlin lace is made entirely on the pillow, and in one piece; it can therefore be applied only to articles of limited size. Lappets or trimmings are the forms under which we generally see it; and in these the exquisite delicacy of its texture can be thoroughly appreciated. The chief peculiarity consists in the filmy lightness of the ground, and in a thick plait-thread, as it is called, following the outline of the pattern, and giving the effect of embroidery.

The next class of Belgian lace, called generally Valenciennes, will be familiar to most of our readers; but they may be scarcely aware that the contributions of each of the six towns in which it is chiefly made offer some distinctive peculiarity, which would enable a person accustomed to compare them to decide with certainty upon their birthplace. The finest description is that which comes from Ypres. This town is acknowledged to excel in laces of the finest square ground and in the widest and most expensive kind; its productions have been known in some instances to produce as much as L.50 the yard.

Although Caen and Bayeux were the principal seats of the blonde manufacture in France, a variety was originated at Chantilly, which was brought to a higher perfection than any other, and was proportionably higher in price. It was

extensively worn in England about thirty years ago, but is now almost traditionary here. The peculiarity of Chantilly blonde consisted of the rich close pattern, which contrasted with the filmy lightness of the ground. It was chiefly woven for veils, which then differed a good deal from our present idea of them: they were simply squares surrounded by one of these deep heavy borders of irregular outline, and also flowered over in the centre, and were thrown over the bonnet, completely enveloping the head and shoulders of the wearer. This description may be recognised by any one who has 'assisted,' as the French say, at the bringing to light of those treasures of by-gone days consigned by the changes in taste and fashion to the darkness and oblivion of a lumber-room. Among such articles would be most likely included a Chantilly veil of gigantic dimensions, or a collar of proportionate magnitude. But although the general rage for Chantilly has long past away, it is still used in small quantities, and is made of exquisite beauty, as if thereby to retain with the very fastidious the favor it has lost among the great body of lace-wearers.

We should be charmed to proceed with this history of lace making, till the subject exhausts itself, but our present book deals with it only so far as it throws light upon and is connected with the branch of art particularly under consideration. Crochet work has now become a branch of lace making to a considerable extent, even in our country, where it has been exclusively held as an accomplishment. But however

charmed we may be with the subject, a regard for space must prevent us running off into a dull essay instead of giving the ways and means by which this particular class under consideration is to be fabricated—as a bad example to new beginners, for if they indulge in such deviations among the stitches the workmanship will be a failure, we can assure them. But now we begin in sober earnest to explore the complicated mysteries of Crochet work as an art.

INTRODUCTION.

IN commencing our instructions in Crochet-Work in all its variations, we supply what certainly is a great want in the American Household, where some sort of fancy work is essential to the completion of those domestic circles which render an American home so cheerful. In giving those general directions regarding terms and stitches, which will, we trust, prove acceptable, we have endeavored to be as concise and clear as the nature of the subject will admit.

"*The Ladies' Complete Guide to Crochet and Needlework*," may therefore be regarded as a compendium both of choice and accurate receipts and of clear elementary instruction.

We will begin by giving those which are required for Crochet, and beg our fair readers to refer to them on any future occasion of doubt or difficulty.

CHAIN STITCH (abbreviated into ch.) is the foundation stitch in crochet. A loop of thread made on the hook, and through this the thread is drawn, forming the first chain stitch; draw the thread through this one, and a second is formed. Continue the process until you have done the required number.

SLIP STITCH (sl.) is a stitch chiefly used for the veinings of leaves, and similar parts, in imitations of Honiton lace. It serves, also, to carry the thread from one part to another, without either breaking it off or widening the work. Insert the hook in the stitch next to that already on the needle (unless the directions particularly say, *miss* so many,) and draw the thread at once through both stitches. Repeat.

SINGLE CROCHET (sc.)—Insert the hook in the chain, and draw the thread through it; this forms a second loop on the hook. Draw the thread through these two by a single movement and the stitch will be completed.

Double Crochet (dc.)—Raise the thread over the hook, so as to pass it round, before inserting the latter in the chain; draw the thread through, and you will find three loops on the hook; bring the cotton through two, which makes *one* instead of those taken off. Thus two are still on the needle; finish the stitch by drawing the thread through these.

Treble Crochet (tc.) is a stitch precisely similar to the last; but as the thread is passed twice round the hook before the insertion of the latter in the chain, there will be *four* loops on, when the thread is drawn through. Bring the thread three times through two loops to finish the stitch.

Long Treble Crochet (l tc.) has the thread twisted *three* times round the hook, before it is passed through the chain; consequently, it will require the thread to be drawn four times through two loops to finish the stitch.

To work through a stitch, is to draw the thread *under* instead of *in* it. This is stronger than the usual method, but not so neat; it is, therefore, rarely used for anything but very open work.

Square Crochet is that which is made entirely in small squares, those which form the pattern being closely filled in, and the ground open. Open squares are formed thus: 1 dc. 2 ch., miss 2, repeated. Close squares contain three dc. stitches, thus: 1 c. 1 o., would have 4 dc. 2 ch. Every pattern in square crochet requires a foundation chain of stitches which can be divided by three and leave *one* over; as it is obvious that if an open square were the last on the pattern, a dc. stitch would be required to form the square at the end.

Sometimes a very large piece of work may be made in treble square crochet. In this work, a close square of 4 tc. stitches; an open square, 1 tc. 3 ch. miss 3. This style requires the pattern to be divisible by four, with one stitch over.

The stars, daggers, and asterisks used in printing knitting and crochet receipts signify that any stitches given between two similar marks are to be done as many times as directed; thus, × 3 dc. 2 ch. × three times, means 3 dc. 2 ch., 3 dc. 2 ch., 3 dc. 2 ch.

When one repetition occurs within another italics are used at each end of the part. * 1 p.

2 k. 1 p. 1 k. (*a*) m. 1, k. 1 (*a*) 6 times * 8 times, means that one complete pattern being finished, when you have made 1, knitted 1, 6 times, 8 of those patterns, beginning again each time at the first *, will be required for the round or row.

HONITON LACE COLLAR.

[Fig. 1.]

The same sprigs and edgings may be used for a Bertha, or Veil, as they are complete in themselves, and only require to be tastefully grouped and lightly sewed on Italian net, already cut into the form required.

Materials.—Crochet cotton, No. 60; crochet hook, No. 24; eagle card-board guage.

For the Border.—Make a chain of the length required, taking care that there are so many sevens and two over. 2 sc. on ch. × 5 ch., miss 5, 2 sc. on 2 ch. + repeat.

2nd Row.—2 sc. on the other side of the chain, × 2 dc. 3 tc., 2 dc, in 5 ch., 2 sc. on same 2 ch. that were worked in the last row + repeat.

3rd Row.—2 slip on 2 sc. + 1 sc. 3 dc., 1 sc. on 5 ch. 1 slip on sc.; make a chain of 12, close for a loop, and work round in sc., 1 slip on second sc stitch + repeat. Do not make the loop of 12 at the last pattern.

For the small Sprigs.—16 ch. close in 5th for a loop, leaving a stem of four; work round the loop in sc., 2 ch. in continuation of stem, 18 ch., close for loop, round which work thus: 3 ch., miss 2, sc. on 3rd, 3 ch., miss 2, dc. on 3rd, × 3 ch., miss 1, dc. on 2nd + twice, 3 ch., miss 2, dc. on 3rd, 3 ch. miss 2, sc. on 3rd, 3 ch., miss 2, slip stitch at the close of the loop; work round in sc and down the 6 ch. of the stem.

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AND COMPANION TO THE WORK TABLE.

PART II.

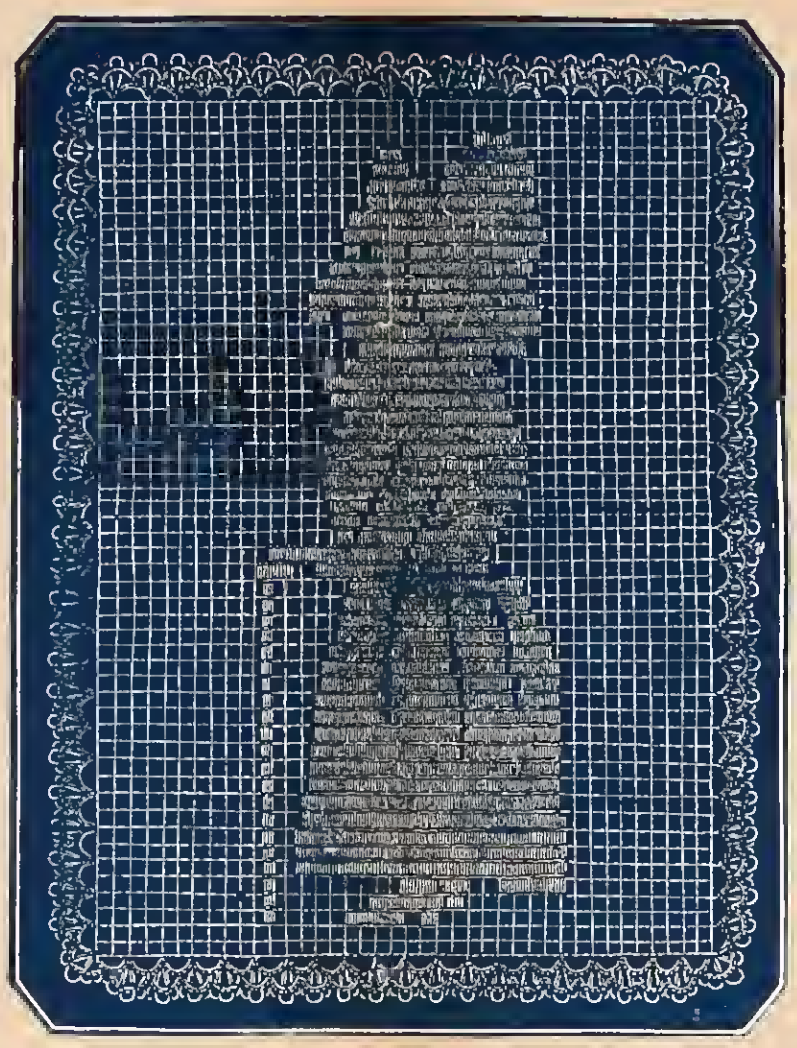
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6

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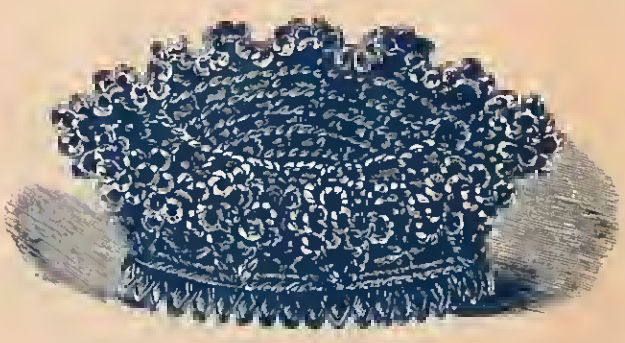
5



4



3



9



DICK & FITZGERALD, NEW-YORK

The large Sprig.—30 ch., close for a loop, and work round it thus: 1 sl., 2 sc. dc. all the rest but 3; 2 sc., 1 slip. Turn the work on the wrong side; 16 ch., miss 3, slip on 4th, + 4 slip on the last 4 of the chain; 16 ch., miss 4, slip on 5th, + 5 times; 4 slip on last 4 of the 16; 12 ch., miss 3, slip on closing stitch; work all round these loops in dc., except the first and last stitches of each loop, which must be sc. This completes the flower: 16 ch., on which work back, 1 sc. + 2 dc. in one chain, + 4 times, 1 dc., 9 ch., 1 sc., 7 dc on the 9; 1 dc. 1 tc., in next chain of 16; 1 dc., in next; 1 sc. in next; 1 slip in next; slip back on the last 3 stitches; 6 ch., on which 1 slip, 1 sc., 8 dc. (the last of which will come on the 16 ch.); 2 sc., 1 slip, leaving 2 ch. for the stem, 8 ch.

Shamrock.—21 ch., join in 7th for loop, and slip 4 on the last 4; 11 ch., join to the stitch which closed the loop; slip back 4 as before. 11 ch., join at the close of the loop, and work all round in sc., also 6 sc. on stem; 26 ch. slip 11, leaving 14 for stem; work round the 11 thus: 1 slip, 1 sc., 7 dc., 1 sc. 1 slip, on each side, which forms a close leaf; repeat leaf, with 8 ch. for stem instead of 14; then another leaf close to it; 8 sc. on 8 ch. of stem; repeat the leaf· 7 sc. on stem; repeat the shamrock; 7 sc. on stem; repeat the leaf, making a ch. of 14 instead of 12; work in sc. to the base of the flower; fasten off.

Honiton lace sprigs and edgings must be finished by running the ends of thread at the back with a fine sewing needle, and then cutting them off.

To make hemstitch for the neck, make a chain the required length, and work thus: 2 ch. miss 1, 1 dc. This gives the circular form requisite for the neck of a collar

PASSION FLOWER IN CHENILLE

(Fig. 2.)

Materials.—One piece of green chenille, of a medium tint; one of a very delicate green; one of violet ditto; and a small quantity of rather stout liteaux. This last is a kind of fine wire, used in making up flowers, &c. The chenille is the fine kind termed *chenille a broder*. Crochet hook, No. 14.

Cut a piece of liteaux, about a quarter of a yard long; make a loop at one end of it, occupying an eighth of the whole length, and twist the wire, to keep the round perfect; on this loop work 16 dc. stitches with the lightest green or white chenille, and on these another round of dc. stitches. Repeat this seven times more; so that on the length of liteaux eight of these petals are formed. When all are done, twist together the ends of every two, and fasten them thus on a piece of liteaux, as close together as possible. Then prepare the stamens and pistil. Twist some short pieces of liteaux, into a form as nearly as possible resembling that of the natural pistil, which, it will be remembered, has three branching arms. Cover this with pale green chenille. The stamens are short pieces of liteaux, some covered with violet, and some with green chenille: they are to be made of different lengths, and the ends to be twisted round that of the pistil, so that they may surround it. Then make a small ring of liteaux, put it round the stamens and pistil, and cover it with violet chenille, when the centre of the flower is completed. Put round it the liteaux with the eight petals attached, so that the ring of violet covers the joins. Work on a small wire ring two rounds of dark green chenille for the calyx, in which place the flower

Twist the ends all together, to form a stem, and cover it with chenille of the same color.

For the Bud.—Work 20 tc. stitches with the light green chenille on a bit of liteaux, laying in another piece of wire at the edge. Draw the stitches rather together, so as to form a cup, in which put a morsel of cotton wool. Work on another bit of liteaux 16 dc. stitches with dark green chenille; twist the ends together, drawing the wire into the form of a leaf. Four of these make the calyx which is to surround the bud. Twist the ends together, and cover the stem so formed with chenille.

The Leaves.—Twist a piece of liteaux large enough to form the centre of a leaf, and work round it in dc. with the darkest green chenille, taking care to make your stitches very close together. Work round this another row of the same chenille, with a bit of *very fine wire* in the edge. Do all in dc. except the first and last stitches, which must be in sc. Twist the ends of the wires for a stem, and cover with the same shade of chenille. If these artificial flowers are to be used for a head dress, four of them must be made, and a sufficient number of leaves to form a drooping branch on each side of the hair. For a bonnet, they may be formed into a group.

To make a wreath of the present style, unite the two sprays by either a coronet of leaves, or a plait of lilac chenille.

For dark hair, make flowers of scarlet chenille instead of lilac.

CARD BASKET IN CROCHET

[Fig. 3.]

Materials. — Rich blue Berlin wool, two ounces; gold colour and scarlet filoselle, three-quarters of an ounce each; fine window cord; Bone crochet hook.

Form with the cord as small a round as you can for the commencement of the stand, and continue to work in it, round and round, until all the flat part of the basket is done, all in sc.

1st round.—12 stitches, blue

2nd.—18 ditto

3rd.—24 ditto

4th.—36 ditto.

5th.—1 gold, 3 blue, 2 gold, 3 blue, 1 gold. 4 times.

6th.—1 gold, 4 blue, 2 gold, 4 blue, 1 gold, 4 times.

7th.—2 gold, 5 blue, 3 gold, 5 blue, 1 gold, 4 times.

8th.—4 gold (the 1st on the 1st of last row,) 1 blue, 7 gold, 1 blue, 3 gold. 4 times.

9th.—2 gold, 2 scarlet on 1 gold, 3 gold (the centre on the single blue,) 2 scarlet on 1 gold, 3 gold on 3 gold, 2 scarlet on 1 gold, 3 gold, 2 scarlet on 1 gold, 1 gold. 4 times.

10th.—1 gold on 1st gold of last row, 3 scarlet on two stitches, 5 gold, 3 scarlet on 2, 1 gold on centre of 3 gold, 3 scarlet as before, 5 gold, 3 scarlet. 4 times.

11th.—2 gold on 1, 4 scarlet, 4 gold on 3, 4 scarlet, 2 gold on 1, 4 scarlet, 4 gold on 3, 4 scarlet. 4 times.

12th.—3 gold on 2, 4 scarlet, 3 gold on 2, 4 scarlet, 6 gold, 4 scarlet, 3 gold on 2, 4 scarlet, 3 gold on 2. 4 times.

Thus it will be perceived, the written instructions are for one exact quarter of each round.

After having done the last round, do one entirely of scarlet; cut off the cord at the end of the round, and work a few stitches to conceal the termination of it.

For the Sides of the Basket.—The rounds alternately blue and gold.

1st Round.—1 dc., 3 ch., miss 1; repeat.

2nd —1 dc. on centre of 3 ch., 3 ch., miss 3.

3rd.—As last, with 4 ch. between.

4th.—Repeat, with 5 ch. between.

5th.—As 4th.

6th.—5 dc. on 5 ch., 1 ch., miss 1; repeat.

7th.—Sc. all round, with cord in as in the first part.

8th.—3 sc. on 3 centre of 5, 9 ch., miss 3, repeat.

9th.—To be worked on the same row as the last, 3 sc. on the 3 missed, 9 ch., miss 3; repeat. Work these two rows in different colours, and form a band of wire, covered with ribbon or crochet, to correspond; conceal the fastening with bows

BORDER FOR AN EMBROIDERED QUILT.

[Fig. 4.]

KNITTED EMBROIDERY.

Materials.—Knitting cotton, white and ingrain pinks, No. 12; knitting needles, No. 15; eagle card-board guage.

Knitted Embroidery, of which the engraving shows a very simple specimen, is a very novel and beautiful style of work. In wool, its effect rivals that of the costly chenille, with the advantage of being washable; and now that cottons are dyed of such exquisite colors, they are also very suitable for it.

With the white cotton cast on 16 stitches, and purl a row.

1st.—W. : k. 2, m. 1, k. 2 t., k. 3, × k. 1 P., 1 W., 1 P., × W. k. 4, m. 2, k. 2.

2nd.—W. : k. 3, p. 1, k. 1, p. 3, × p. 1 P., 1 W., 1 P., × white p. 3, k. 4.

3rd.—W. : k. 2, m. 1, k. 2 t., k. 5, × k. 3 P, × k. 8 W.

4th.—W. : k. 2, m. 2, k. 2 t., k. 1, p. 4, × p. 1 P., × W., p. 4, k. 4.

5th.—All white: k. 2, m, 1, k. 2 t, k. 12, p. 1, k. 2.

6th.—W. : k. 6, × p. 1 P., 1 W., 1 P., 3 W., 1 P., 1 W., 1 P., × k. 4 W.

7th.—W. : k. 2, m. 1, k. 2 t., × k. 1 P., 1 W., 1 P., 3 W., 1 P., 1 W., 1 P., × W., k. 2 t., m. 2, k. 2 t., k. 2 t.

8th.—W. : k. 3, p, 1, k. 1, × p. 3 P., 3 W., 3 P., × W., k. 4.

9th.—W. : k. 2, m. 1, k. 2 t., k. 1, × k. 1 P., 5 W., 1 P., × W., k. 5.

10th.—All White: cast of 2, k. 2, p. 9, k. 4. Repeat the pattern to the length required.

+ + Between these marks only the colors intermix.

CROCHET EDGING.

[Fig. 5.]

Like all other crochet patterns, the size depends wholly on the materials employed. For dress trimmings, No. 30 Crochet cotton, with crochet hook No. 19, will be suitable; or even finer cotton may be used. But this pattern being particularly suitable for trimming curtains and so forth, I recommend Crochet cotton, No. 10, and steel crochet hook, No. 14.

Make a chain of 15 stitches, and sc. into the 6th of these to make a loop. Work under the upper half of this loop 8 sc.; 11 ch.; form this loop as before, leaving one chain between it and

the last; work 8 sc. in it; do three more with 11 ch., then one with 15, and so on throughout. When sufficient is done for the piece required, *allowing for its diminishing by one-third*, work 7 sc. on the other side of every round, and 1 sc. between. On the five chain between every five work 2 sc.

3rd Row.—Begun at the same place as the last. 3 sc. on the three centre stitches of the first loop, 2 ch., 2 sc. on the centre stitches of the next 3 loops, with 2 chain between, 3 sc. on the last of the five, and 4 chain between; repeat.

4th. Worked the same way. 3 sc. on the 3 sc. of last row, 13 ch., 3 sc. on 3 sc. of the fifth loop, 4 sc. on 4 ch; repeat.

5th.—1 dc., 1 ch., miss 1; repeat.

6th.—Sc. throughout.

When this is done, work with a common needle and thread three bars of button-hole stitch, to connect the three centre loops, as seen in the engraving.

PUNCH'S ANTI-MACASSAR.

[Fig. 6.]

Materials.—Crochet cotton, No. 10; crochet hook, No. 15; eagle card-board guage; 136 ch.

The first four rows in open square crochet.

5th.—19 o., 1 c., 25 o., 1 dc.

6th.—16 o., 4 c., 7 o., 1 c., 17 o., 1 dc.,

7th.—16 o., 4 c., 4 o., 4 c., 17 o., 1 dc.

8th.—17 o., 1 c., 1 o., 1 c., 4 o., 4 c., 17 o., 1 dc.

9th.—18 o., 1 dc., 1 ch., 5 dc., 5 o., 1 dc., 1 ch., 6 dc., 1 ch., 17 o., 1 dc.

10th.—18 o., 3 c., 3 o., 4 c., 17 o., 1 dc.

11th.—13 o., 1 dc., 1 ch., 6 dc., 1 ch., 1 o., 1 dc., 1 ch., 11 dc., 2 ch., 2 ch., 1 dc., 1 dc., 2 ch., 4 c., 17 o., 1 dc.

12th.—13 o., 3 c., 2 o., 3c. 2 o., 4 c., 18 o., 1 dc.

13th.—12 o , 1 dc., 1 ch., 12 dc., 1 ch., 1 dc., 2 ch., 13 dc., 2 ch., 11 dc., 1 ch., 18 o., 1 dc.

14th.—12 o., 1 dc. 1 ch., 41 dc., 2 ch., 18 o., 1 dc.

15th.—As 14th.

16th.—13 o., 43 dc., 2 ch., 17 o., 1 dc.

17th.—14 o., 43 dc., 2 ch., 16 o., 1 dc.

18th.—14 o., 46 dc., 2 ch., 15 o., 1 dc.

19th.—14 o., 1 dc., 1 ch., 47 dc., 2 ch., 14 o., 1 dc.

20th.—15 o., 46 dc., 2 ch., 14 o. 1 dc.

21st.—15 o , 1 dc., 1 ch., 44 dc., 2 ch., 14 o., 1 dc.

22nd.—11 o., 57 dc., 1 ch., 14 o., 1 dc.

23rd.—15 o., 61 dc., 2 ch., 9 o., 1 dc.

24th.—16 o., 46 dc., 2 ch., 13 o., 1 dc.

25th.—16 o., 1 dc., 1 ch., 45 dc., 1 ch., 13 o., 1 dc.

26th.—17 o., 44 dc., 1 ch., 13 o., 1 dc.

27th.—18 o., 41 dc., 1 ch., 13 o., 1 dc.

28th.—16 o., 47 dc., 1 ch., 13 o., 1 dc.

29th.—Like 28th.

30th.—16 o., 48 dc., 2 ch., 12 o., 1 dc.

31st.—16 o., 1 dc., 1 ch., 29 dc., 2 ch., 16 o. 2 ch , 12 o., 1 dc.

32nd.—14 o., 35 dc., 1 ch., 1 o., 1 dc., 1 ch., 14 dc., 2 ch., 12 o., 1 dc.

33rd.—14 o., 34 dc., 2 ch., 2 o., 13 dc., 2 ch., 12 o., 1 dc.

34th.—15 o., 31 dc., 2 ch., 2 o., 13 dc., 2 ch., 12 o., 1 dc.

35th.—16 o., 31 dc., 2 ch., 1 o., 13 dc., 2 ch., 12 o., 1 dc.

36th.—15 o., 37 dc., 2 ch., 1 dc., 1 ch., 9 dc., 1 ch., 13 o., 1 dc.

37th.—12 o., 7 dc., 2 ch., 37 dc., 2 ch., 1 dc., 2 ch., 7 dc., 2 ch., 13 o., 1 dc.

38th.—12 o., 34 dc., 2 ch., 1 dc., 2 ch., 5 dc., 1 ch., 2 o., 5 dc., 1 ch., 14 o., 1 dc.

39th.—12 o., 37 dc., 2 ch., 20 o., 1 dc.

40th.—13 o., 34 dc., 2 ch., 20 o., 1 dc.

41st.—14 o., 10 dc., 2 ch., 16 dc., 2 ch., 21 o., 1 dc.

42nd,—14 o., 1 dc., 1 ch., 35 dc., 2 ch., 18 o 1 dc.

43rd.—15 o., 32 dc., 1 ch., 19 o., 1 dc.
44th.—14 o., 34 dc., 2 ch., 19 o., 1 dc.
45th.—15 o., 28 dc., 2 ch., 20 o., 1 dc.
46th.—16 o., 25 dc., 2 ch., 20 o., 1 dc.
47th.—Like 46th.
48th.—17 o., 22 dc., 2 ch., 20 o., 1 dc.
49th.—18 o., 19 dc., 2 ch., 20 o., 1 dc.
50th.—18 o., 19 dc., 2 ch., 1 dc., 2 ch., 7 dc., 2 ch., 16 o., 1 dc
51st.—Like 50th.
52nd.—19 o., 16 dc., 2 ch., 1 dc. 2 ch., 4 dc., 2 ch., 17 o., 1 dc.
53rd.—20 o., 19 dc., 2 ch., 18 o., 1 dc.
54th.—21 o., 13 dc., 2 ch.. 19 o., 1 dc

55th to 58th inclusive, in open squares.

Border for the Anti-Macassar, which must have a row of sc. up each side previously done to fasten in the threads.

1st.—1 dc. over dc., of the Anti-Macassar, ✕ 2 ch., 7 dc. in next dc., 3 ch., 1 dc. in same stitch. ✕; repeat all round.

2nd.—Sc. in the centre of the 3 ch. of last round, ✕ 9 ch., sc. in centre of the next, ✕; repeat.

3rd.—✕ Sc. on 1st of 9 ch., 3 ch., miss 2, 1 dc on 3rd, 4 ch., miss 1, 1 dc. on 2nd. 3 ch., miss 2, 1 sc. on the last of the 9, ✕; repeat.

DEEP LACE IN CROCHET.

[Fig. 7.]

FOR ANTI-MACASSARS, ETC.

Materials. Crochet cotton, No. 12; crochet hook, No. 14 or 15.

Make a chain the required length.
1st Row in sc.

2nd.—1 tc., 1 ch., miss 1, repeat.

3rd.—1 dc., 7 ch., miss 3, dc. in 4th; repeat.

4th.—× Sc. in centre of 7 ch., 7 ch., ×; repeat.

5th, 6th, and 7th.—Like 4th.

8th.—† Sc. in centre of 7 ch., ×; 9 ch., sc. in same stitch, × twice 3 ch., miss 3, dc. on 4th. 3 ch, miss 3, †; repeat.

9th.—Sc., miss every sc. stitch of last row.

10th.—×, sc. on point of the next loop, 3 ch., sc. on point of the next loop, 7 ch., × repeat.

11th.—† Sc. on centre of 7 ch., ⌒ 9 ch., sc. in same stitch, + twice 9 ch., †; repeat.

12.—† 9 sc. on 9 ch.; then, on the first loop of 9, work 1 sc, 2 dc., 6 tc., 2 dc., 1 sc.: then make the flower thus: 12 ch., slip in 6th for a loop, × 5 ch., 1 sc. under loop, × 4 times; work these 4 loops in sc., missing all the previous sc. stitches, then the 5 ch. that were left of the 12; 1 sc., 2 dc., 6 tc., 1 sc. on 2nd loop of 9, †; repeat.

TATTED INSERTION.

[Fig. 8.]

SUITABLE FOR CUFFS, BANDS, ETC.

Materials.—White cotton braid, No. 9; Crochet No 70, and tatting cotton, No. 3.

For the Tatting.—6 double stitches; make a picot with a fine pin; 3 double stitches, 1 picot, 3 double stitches, 1 picot, 6 double stitches. Draw this loop up, and leave a space as great as that indicated in the engraving before making the next. When a sufficient quantity of this is done, take a piece of colored paper, rather longer than you require the insertion to be, and on it rule two

parallel lines, an inch apart, and another exactly between them. Take on the tatting, allowing it to touch, alternately, each outer line; then back again in the same manner, so that the threads cross at the centre line, and form a hexagonal space between every two tatted loops. Braid the outer lines and the ends; and if the piece be intended for a cuff, put a double line of braid at one end for the buttons, and also two braid loops at the other, for button-holes. A long needleful of Crochet, No. 70, must then be taken along the centre line, connecting the cross lines with a button-hole stitch wherever they occur. Then work a rosette of English lace in every space, and another when the four threads cross each other. The tatting edging is made without picots, and lightly sewed on the outer edges of the braid, both sides of which should then be finished with a row of Venetian edging.

ANTI-MACASSAR.

[Fig. 9.]

LAURESTINA LEAF PATTERN.

Materials.—Crochet cotton, No. 8; knitting needles, No. 13.

Cast on any number of stitches you like, which can be divided by 16, and 6 over for the border. Knit three plain rows

1st.—K. 3, + m. 1, k. 1, m 1, k. 2, slip 1, k. 2, t., pass the slip stitch over, k. 2, + twice for every pattern, k. 3.

2nd. and every alternate. Knit the three first and last stitches. and purl all the remainder.

3rd.—K. 3, + m. 1, k. 3, m. 1, k. 1, slip 1, k. 2 t. pass the slip stitch over k. 1. × twice for each pattern, k. 3.

5th.—K. 3, + m. 1, k. 5, m. 1, slip 1, k. 2 t., pass slip stitch over; × twice as before; repeat and k. 3.

7th.—K. 3, × m. 1, k. 2, slip 1, k. 2 t., pass slip stitch over; k. 2, m. 1, k. 1, × twice for each pattern, k. 3.

9th.—K. 3, × k. 1, m. 1, k. 1, slip 1, k 2 t., pass slip stitch over; k. 1, m. 1, k. 3, m. 1, k. 1, slip 1, k. 2 t., pass slip stitch over; k. 1, m. 1, k. 2 +; repeat to the last 3 k. 3.

11th.—K. 3, × k. 2, m. 1, slip 1, k, 2 t., pass slip stitch over; m. 1, r. 5, m. 1, slip 1, r. 2 t., pass slip stitch over; m. 1, k. 3, +; repeat to the last, 3, k. 3.

13th.—K. 3, ×* k. 2 t, k. 1, m. 1, k. 1, m. 1, k. 2, k. 3 t., k. 2, m. 1, k. 1, m. 1, k. 2, k. 2 t. ×. Repeat k. 3.

15th.—K. 3, × k. 2 t., m. 1, k. 3, m. 1, k. 1, k. 3 t, k. 1, m. 1, k. 3, m. 1, k. 1, k. 2 t., +; repeat, k. 3.

17th.—K. 2, k. 2 t., × m. 1, k. 5, m. 1, k. 3 t., ×. Repeat to the end of the row, when you will knit 3 together, and then 3 of the border.

Repeat from 7th to 18th rows inclusive, until sufficient is done; then knit 3 plain rows, and fasten off.

* Instead of knitting two together at the beginning and end of the pattern, in this and the following rows, the worker will find that she must knit three together in the body of the Anti-Macassar and at the beginning and end of the row, only as directed in the text.

Border for Anti-Macassar.—Same cotton and needles. Cast on 17 stitches.

1st.—Slip 1, k. 2 m. 1, slip 1, k. 2 t., pass slip stitch over; m. 1, k. 3, m. 1 k. 2 t., k. 1. m. 1, k. 2 t., m. 1, k. 2 t., m. 1, k. 1.

2nd.—K. 1, purl all but five, k. 5.

3rd.—Slip 1, k. 2, m. 1, k. 2 t., m. 1, k. 2 t., k. 1, k. 2 t., m. 1, k. 3, m. 1, k. 2 t., m. 1, k. 2 t., m. 1, k. 1.

4th.—Like 2nd.

5th.—Slip 1, k. 2, m. 1, k. 2 t., k. 1, m. 1.

slip 1, k. 2 t, pass slip stitch over, m. 1, k. 5, m. 1, k. 2 t, m. 1, k. 2 t., m. 1, k. 1.

6th.—Like 2nd.

7th.—Slip 1, k. 2, m. 1, k. 2 t., m. 1, k. 2 t., m. 1, k. 1, m. 1, k. 2 t., k. 5, m. 1, k. 2 t., m. 1, k. 2 t. m. 1. k 1.

8th.—Cast off 5, purl all the remainder, except the last five, which knit plain.

NET FOR THE HAIR.

[Fig. 10.]

Materials.—Three good skeins of scarlet or blue netting silk; elastic ribbon and tassels to correspond; crochet hook, No. 12.

Make 6 chain, and form them into a round.

1st.—1 tc. into every chain, and 1 ch., after every tc., thus making 12 stitches in the round.

2nd.—1 tc. on one chain, 3 ch., miss tc. stitch. Repeat.

3rd.—× 1 tc. on the centre of the loop, 5 ch., × repeat.

4th.—× 1 tc. on centre of loop, 7 ch. × repeat.

5th to 10th rounds inclusive.—Like the last, increasing two chain at every round, so that 9 ch. are made in the 5th, and 19 in the 10th round.

11th.—3 tc., 3 ch., miss 3. Repeat.

12th.—× 3 tc. on 3 ch., 3 ch., miss 3, + repeat.

13th.—× 4 tc., 4 ch., miss 4, × repeat.

14th.—+ 4 tc. on 4 ch., 5 ch., miss 4, + repeat.

The elastic ribbon is to be run in the 11th round, and tassels fastened to hang over the ear.

Card 1.

BERLIN WORK AND CANVAS EMBROIDERY.

It being one of the chief objects of the Proprietors of this little work, to present to the reader, in a very portable form, the clearest and most accurate elementary instructions for every kind of fashionable Needlework, I have selected Berlin Work or Canvas Embroidery as the subject for explanation in this part.

Berlin work is the general term for what might perhaps be more properly termed embroidery on canvas; a material with which, doubtless, most of my readers are well acquainted, although they may not be familiar with the names of the different kinds and sizes.

The French Canvas, (sometimes called *Patent*) is the one which I prefer for all ordinary purposes The open squares are very exact, and the threads and selvage usually firm and strong. It is the only kind that is suitable for large pieces, or for wreaths, or any thing else, in fact, in which squareness and strength are essential.

Penelope Canvas has the threads placed two and two in both directions; and took its name, I presume, from the appearance it presents of having been worked, and the work picked out again, like that of the faithful wife of Ulysses. As all trouble of counting the threads is saved, it is very easy to work on, but can only be worked in cross-stitch

German Canvas differs from the French in having every tenth thread a different color, and not being so true a square in the mesh.

It is altogether inferior to the French (or patent); and, (amongst other disadvantages,) has that of showing the colored thread through any light wool. Still, as it obviates, in some degree, the trouble of counting, many people like to work on it.

Silk Canvas is a very expensive article; but it saves much labor, as designs worked on it do not require to be grounded. I should never advise any but white silk canvas being used, as the colored ones do not wear well. There are so many different qualities of silk canvas, that none should be bought without careful examination, by laying something of an opposite tint underneath it, and thus detecting any irregularities, roughnesses, &c., good silk canvas should be perfectly even.

Canvas is made of almost every variety of width; the narrow silk canvas being the proper size for braces.

Canvas is chosen according to its size, being numbered much like cotton, according to the number of threads in the inch. We seldom require a coarser size than No. 8, which contains 11 threads to the inch—10 has 13,—and so on to 24, which has 27 threads. The next number, 30, has 31 threads, 40 has 35, and 50, 37. We seldom use any finer than this.

There are not so many sizes manufactured of either silk or Penelope canvas; and the former is never made so coarse as the cotton article.

The surface of canvas is covered by being worked with various substances, of which silks, wools, chenille, and beads, may be considered the principal. Beads are now very much used, intermingled with silks and wools. For grounding large articles a new and very beautiful kind of wool has lately been introduced, termed *filoselle*. It works in admirably, and imparts a very rich effect to a design. It is about the size of Berlin wool which is fresh and good. For finer articles floss silk is common, and chenille may be worked on silk canvas with excellent effect.

Berlin wool may be used for almost any purpose; for, if too coarse, it can be split without injury; and if the reverse, two or three threads may be worked together. It should never be wound, for however lightly done it is certain to be injured.

Fleecy wool has been greatly inproved both in texture and dye of late years, and may now be used for groundings and those purposes for which, formerly, it would have been quite unsuitable. It is much cheaper than Berlin wool.

English, or Embroidery wool, is a much stronger substance than Berlin; the dark shades are excellent for the ground of large pieces, but the lighter tints are not equal to those in the Berlin wool.

The chenille used for embroidery is called *chenille a broder*, to distinguish it from the *chenille ordinaire*, which is much coarser. The effect of flowers, birds and butterflies, worked in *chenille*, is rich and beautiful in the extreme, but the pile so easily attracts dust, and is so liable to injury, that it should be used only for articles which will be defended by glass. The needle used for chenille should have round eyes, and be sufficiently large to prepare a passage in the satin or canvas through which the chenille may pass without injury

THE STITCHES USED IN BERLIN WORK.

There are but five stitches for canvas work, although many others are enumerated; for they are but varieties of the following:

CROSS-STITCH,
TENT-STITCH,
IRISH-STITCH,
GERMAN-STITCH,
GOBELIN OR TAPESTRY STITCH.

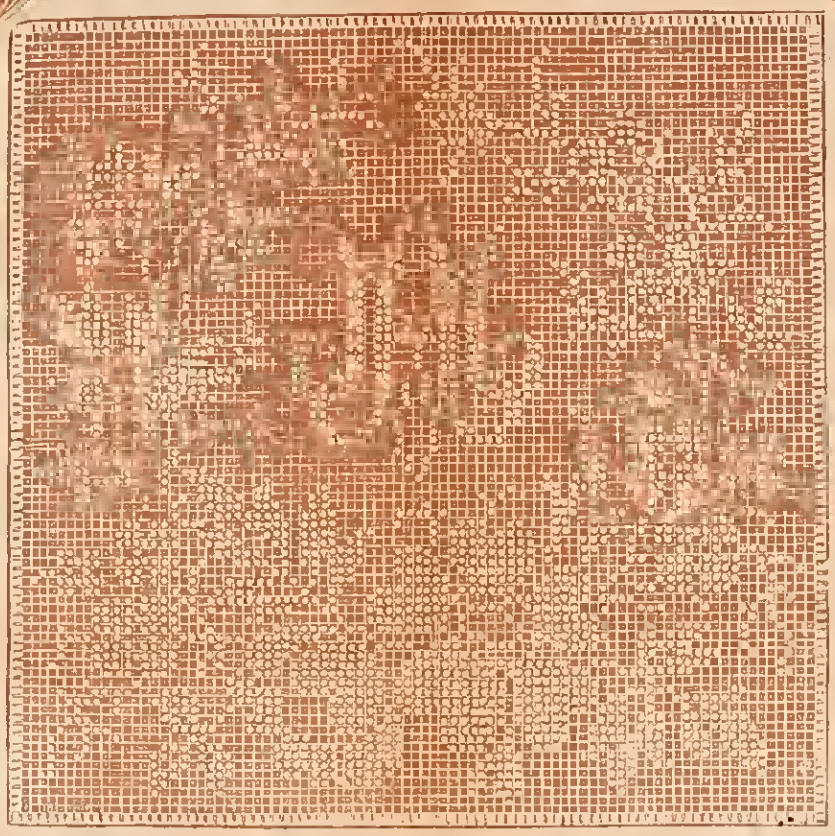
CROSS STITCH is worked by bringing up the needle on the left hand, crossing two straight and two perpendicular lines, and putting in the needle on the right; bring the needle up on the right again, in the space which forms a right angle with the two already occupied; cross the first thread, and bring the needle under on the left hand again.

When grounding is done in this stitch, take care to avoid all appearance of lines and joins by using unequal length of wool, finishing each stitch before the next is begun. Grounding should be begun at the left hand lower corner and worked upwards.

THE LADIES' OWN BOOK,

AND COMPANION TO THE WORK TABLE.

PART III.







Four tent-stitches, just occupy the space of one cross-stitch a tent-stitch being taken diagonally from one space to the next above it *to the left*.

Tent stitch and Cross Stitch are distinguished among the French by the names of *Petit point* and *Gros point*.

Irish Stitch is extremely simple, and very rapidly done. It consists of a series of upright stitches which cross the horizontal lines, and are *worked between* the perpendicular ones. For the first line, (beginning at the left hand corner,) bring up the needle in the lowest vacant space, and put it down in the fourth above it, allowing it to cover four bars of thread; bring up the needle on the line with the first stitch, with one upright thread between, and down on the third space, the wool covering two threads. Repeat these alternate short and long stitches, throughout the line. The next and following lines, *every stitch* must cover four threads; and as you bring out the needle in the space in which you brought it down in the last row, the stitches are still alternately two threads higher than the intermediate ones.

German Stitch is very similar to the above; but the stitches are taken diagonally. The first stitch is taken from one space to the next diagonal one; in the second, one space is missed; so that the stitches are alternately long and short. All the following rows are worked like the first, care being taken that the long stitches of one row shall join the short, and *vice versa*. This stitch is only used for grounding.

Gobelin Stitch is that which is more peculiarly fitted for delicate and beautiful picture working; but the needle requires a really artistic hand to direct it in forming patterns in this stitch. The wool crosses two threads in height, but only one in width; two tapestry stitches therefore, are equal to a cross stitch, remembering that the square so formed is not a true one.

Some writers enumerate other stitches on canvas; but the best authors reckon the above named only, all others being merely varieties of them.

You will observe that any pattern may be made larger or smaller than the original when worked, simply by selecting the canvas that will effect the requisite alteration. When you choose

your Berlin pattern, consider what size you will desire your work to be, and calculate by the scale I have already given you, what canvas will be needed; and also whether it will require to be worked in tent-stitch or in cross-stitch. If for the former you may reckon a thread of canvas for every square. For the most part, Berlin patterns are intended to be worked in tent-stitch; but some have each square in the more delicate parts divided into four. When this is the case, the mass *must* be worked in cross, and the fine parts in tent-stitch; otherwise it is quite optional.

I must repeaat my previous caution not to attempt Berlin patterns on German canvas. Figure pieces especially, would suffer materially in the effect from the want of squareness in the canvas. It is not advisable to attempt reducing very materially a pattern crowded with subjects; nor, on the other hand, to enlarge one that has few. The reason of this is obvious.

TO FRAME CANVAS.

There is considerable art in doing this properly; and if negligently arranged, it is certain that the work will be distorted when complete.

Turn down the canvas and herring-bone it at each raw edge: then sew it to the webbing of the frame, thread by thread. When the first end is sewed, take care that the other end shall be as nearly as possible opposite it. If too large for the frame, wrap some clean silver paper several times round the roller, before the canvas goes round it.

The part where the pattern is to be begun is the only part to be exposed in the frame. The sides must then be tightly braced with fine twine; and the canvas is then ready for the work. Berlin work is often done on canvas, with cloth, satin or velvet underneath it: this saves the labor of grounding, as the pattern being worked, the superfluous canvas is cut away, and the embroidery appears on the solid material. Some people draw out the threads of the canvas: this is not only very troublesome, but it also spoils the effect of the work. Small intermediate spaces of canvas, not covered with embroidery, are usually grounded with wool exactly the color of the cloth

In framing cloth and canvas together, it must be borne in mind that the former stretches considerably more than the latter. If therefore, they are intended to be the same size, the cloth must be cut rather narrower, and (the edges being turned in,) must be firmly tacked to the selvages of the canvas. This will, of course, render the edges thicker than the centre; and to equalize the height, paper should be wrapt round the roller.

All patterns should be commenced at the left hand corner, unless they are intended for a *centre;* when the work must be begun on the centre stitch.

Delicate grounds should never be attempted on any but perfectly white canvas; and black grounds should always be avoided, if practicable.

The last direction I can give is to ensure a proper quantity of wool to begin with; as there is often great difficulty in matching shades, especially for grounding.

NEEDLES

The needles principally used are *tapestry needles*, which are thick and blunt and have a long open eye,—*Sharps*, which are similar needles with sharp points, and are used for working on thicker substances than canvas,—as cloth, &c.; and *short long eyes*, which are used for the same purpose, and are like common needles, but very short, and with long eyes.

Coverd. 2

CROCHET COLLAR.

[SEE FIG. I, FRONTISPIECE.]

MATERIALS.—Crochet cotton, No. 30. Crochet hook, No. 20, or 21. Make 320 chain.

1st.—× 2 tc. in one chain, 1 ch., miss 1 ×. Repeat.

2nd.—× 1 tc. under every chain, 3 ch., miss 2 tc. ×. Repeat.

3rd.—× Sc. in every alternative loop of 3 ch., 8 ch. ×; repeat.

4th and 5th.—× sc. through every loop with 8 ch. between ×. Repeat.

6th.— dc. in every loop.

7th.—× 10 tc., 1 ch., 10 tc., without missing any; 8 ch., miss 6, 1, dc., 8 ch., miss 6 ×, 12 times, but ending with the 2nd 10 tc.

8th.—10 tc. on first 10 of last row, 2 ch., miss 1, 9 tc., × 8 ch., 1 tc. on dc., 8 ch., 9 tc., beginning on the 2nd of 10, 2 ch., miss 1, 9 tc. × 10 times, 8 ch., 1 tc. on dc., 8 ch., 9 tc. (beginning on the 2nd), 2 ch., miss 1, 10 tc.

9th.—10 tc., 2 ch., miss 2, 8 tc. × 6 ch., 1 tc. on tc., 4 ch., 1 tc. on the same, 6 ch., 8 tc., beginning on the 2nd of last row, 2 ch., miss 2, 8 tc. × 10 times; 6 ch., 1 tc. on tc., 4 ch., 1 tc. on same, 6 ch., 8 tc. (beginning on 2nd of last row), 2 ch., miss 2, 10 tc.

10th.—10 tc., miss 2, 3 ch., 5 tc., × 6 ch., 1 tc. in loop, * 4 ch., 1 tc. in the same loop * twice, 6 ch., 5 tc. (beginning on 3rd), 3 ch., miss 2, 5 tc. × 10 times, 6 ch., 1 tc. into loop, † 4 ch., 1 tc. into same, † twice 6 ch., 5 tc. (beginning on 3rd), 3 ch., miss 2, 10 tc.

11th.—16 tc. in 16 successive stitches, × 6 ch., 1 tc. into first loop * 4 ch., 1 tc. into the same loop, * twice, 1 tc. into the next loop, † 4 ch., 1 tc. into same, † twice; 6 ch., 9 tc. in 9 successive stitches, beginning on the 3rd of the previous row, × 10 times; 6 ch., 1 tc. into first loop, ¶ 4 ch., 1 tc. into the same, ¶ twice; 1 tc.

into the next, (*a*) 4 ch,, 1 tc. into the same (*a*), twice ; 6 ch , 16 tc.

12th—14 tc. × 6 ch. ' tc. into first loop, 4 ch., 1 tc., into the same ; 10 ch., 1 tc. into the last loop, 4 ch., 1 tc. into the same, 6 ch., 5 tc. (beginning on 3rd), × 10 times ; 6 ch., 1 tc. into 1st loop, 4 ch. 1 tc. into the same, 10 ch., 1 tc. into the last loop, 4 ch., 1 tc into the same, 6, ch., 14 tc.

13th.—12 tc., × 6 ch., * 1 tc., 4 ch., * 10 times through the 10 ch. ; 6 ch., 3 tc., × 10 times ; 6 ch., † 1 tc., 4 ch. through 10 ch., † 10 times ; 6 ch., 12 tc.

14th.—10 tc. × 6 ch., 1 tc. under the 6 ch. of the last row ; 4 ch., 1 tc. ; repeat into each loop ; 4 ch., 1 tc. under the 6 ch., 6 ch., 1 dc. on centre of 3 tc., × 10 times ; 6 ch., 1 tc. under previous 6 ch., 4 ch., 1 tc. in every loop as before ; 4 ch., 1 tc. under 6 ch., 6 ch., 10 tc.

15th.—Sc. on end of the first row, 9 ch., sc. on 3rd row, 9 ch., sc. on 5th row, 9 ch., sc. on 8th row, 9 ch., sc. on 10th row, 9 ch., sc. on 12th row, 10 ch., sc. on first tc. stitch of last row, 10 ch., sc. on 8th tc. × 4 ch., tc. under 6 ch. 4 ch., 1 tc. into each loop, × repeat until you come to the last 9 tc. stitches, when repeat *backwards* from before the 4 ch. to the commencement of the row.

16th.—Sc. 10 ch., sc. into every loop, until you come to the one of 4 ch ; then work 5 dc. into every loop, 10 ch. to the last 4 ch. End as you began.

17th.—Sc. 11 ch., sc. in every loop until you come to the 5 dc. ; then × 4 ch., sc. through every loop, × to the last 5 dc. Make the second end to correspond with the first.

Those who crochet very loosely should use a hook still smaller than the one I have recommended ; as the collar, to look well, should be done very tightly.

KNITTED LACE UNDERSLEEVE.

[Fig. 2.]

Materials.—Crochet cotton, No. 40 ; 2 steel knitting needles, No. 20. Cast on 101 stitches. Purl one row.

1st.—Knit 1, × m. 1, slip 1, k. 2 t., pass the slip stitch over, m. 1, k. 1 ×, repeat.

2nd.—Purled.

Knit from 50 to 60 rows in this manner, and cast off. This forms one puffing ; and, of course, for a pair of sleeves, you will require four.

For the Insertion.—Cast on 13 stitches ; knit one row, purl 1, knit 1, purl 1 ; then begin the pattern.

1st.—K. 1, m. 1, k 2 t., k. 3, m. 1, k. 2 t., k. 3, m. 1, k. 2 t.

2nd, and every alternate row.—K. 3, p. 7, k. 3.

3rd.—K. 1, m. 1, k. 2 t., k. 1, k. 2 t., m. 1, k. 1, m. 1, k. 2 t., k. 2, m. 1, k. 2 t.

5th.—K. 1, m. 1, k. 2 t., k. 2 t., m. 1, k. 3, m. 1, k. 2 t, k. 1 m. 1, k. 2 t.

7th.—K. 1 m. 1, slip 1, k. 2 t., pass the slip stitch over, m. 1, k. 5, × m. 1, k. 2 t., × twice.

8th.—As 2nd, which completes the pattern.

Do as much of this as may be required for the wrists, allowing a few plain rows at the end to set a button on ; and also two pieces to be inserted between the puffs, which must be put rather full into the bands. At the top of the upper puff, sew on a muslin band, which may be tacked in the dress.

According to the present style of sleeves, the ruffle should not fall over the hand, but should be sewed at the other edge of the wristband with the puff, on which it must fall back. For cold weather, an under-sleeve of sarsenet, made of the same dimensions as the knitted one, and tacked under it, will be found a very great improvement ; and if of a colour that will harmonise with the dress, will be very becoming.

KNITTED LACE RUFFLE. — Cotton No. 50; Needles, No. 22. Cast on 17 stitches.

1st Row.—Knit 2, m. 1, k. 2 t., k 1, m. 1, k. 2 t., k. 1, slip 1, k. 1, pass the slip stitch over, m. 1, k. 3, m. 2, k. 2 t., m. 2, k. 2.

2nd.—K. 3, p. 1, k. 2, p. 1, k. 3, p. 5, k. 5.

3rd.—K. 2, m. 1, k. 2 t., k. 1, m. 1, k. 2 t., k. 1, slip 1 k. 1, pass the slip stitch over, m. 1. k. 10.

4th.—K. 2, m. 2, k. 2 t., k. 1, k. 2 t., m. 2. k. 2 t., k. 2, p. 3, k. 6.

5th.—K. 2, m. 1, k. 2 t., k. 2, m. 1, k. 3 t., m 1, k. 4, p. 1, k. 4 p. 1, k. 2.

6th.—K. 12, p. 3 k. 6.

7th.—K. 2, m. 1, k. 2 t., k. 2 t., m. 1, k. 3, m. 1, k. 2 t., k. 2, m. 2, slip 1, k. 3 t., pass the slip stitch over, m. 2, k. 2 t., k. 2 t.

8th.—K. 3, p. 1, k. 2, p. 1, k. 3, p. 5, k. 5,

9th.—Like 3rd.

10th.—Cast off 3, k. 6, p. 2, m. 1, p. 2 t. p. 1, k. 5.

This lace should be put on rather full; and on no account should knitted articles be ironed by the laundress. It is quite sufficient to pull them into proper shape whilst they are drying at the fire.

INSERTIONS IN EMBROIDERY.

[FIGS. 7 & 8.]

SUITABLE for the fronts of shirts, and for other purposes; to be worked in satin stitch, with embroidery cotton, No. 80. The centres of the leaves and cups of the flowers may be done in very small eyelet-holes. The stalks sewn over with extreme neatness.

TABLE MAT.

[Fig. 3.]

Materials.—Shaded green and scarlet 8 thread Berlin wool; bone crochet hook. Make a chain of six and form it into a round.

1st Round.—12 dc.

2nd.—4 ch., miss 1 sc. in 2nd. stitch; repeat all round.

3rd.—Like 2nd.

4.—Scarlet wool; 6 ch., sc. under the loop of 4 ch; repeat.

5th.—7 ch., sc. under 6 ch. of former round; repeat.

6th.—9 ch. worked as before.

7th.—12 ch. worked as before: fasten off the scarlet and begin with the green wool once more.

8th.—12 tc. on 12 ch. of last round, miss sc. stitch; repeat.

9th.—Sc. on 2nd. stitch, 2 ch., miss 1; repeat.

10th.—+ 1 tc., 3 ch., miss 3 +; repeat.

11th.—+ 1 tc., or tc. of last round, 4 ch. ×; repeat

12th.—+ Dc. on 4 ch. of last round, 1 ch. ×; repeat.

13th.—[Scarlet wool,] 4 tc. on 4 dc. of last round, 1 ch.; repeat.

14th.—+ 9 dc. on 9 stitches, of last round, 9 ch., dc. into same stitch as the last +; repeat.

15th.—6 ch., sc. in 3rd dc. of last round; repeat this twice more; 8 ch., unite into the loop formed by 9 ch. in last round; three times more, then repeat from the commencement of the 15th round.

16th.—Sc. in centre loop of 8 ch. in scallop; 1 ch., sc. into centre loop of 8 ch. in next scallop, 11 ch.; repeat.

17th.—12 ch., sc. in third stitch; repeat.

18th.—12 dc. through every chain of 12 in last round.

19th.—5 ch. unite with sc. on the point of the loop; repeat.

20th.—Dc. all round, and fasten off.

GENTLEMEN'S KNITTED BRACES.

[Fig. 4.]

Materials.—Rich, dark blue, or crimson crochet silk; two knitting needles, No. 14. Cast on 19 stitches.

1st. Row.—K. 2, m. 1, k. 1, slip 1, k. 1, pass the slip stitch over, p. 1, k. 2 t., k. 1, p. 1, k. 1, slip 1, k. 1, pass the slip stitch over, p. 1, k. 2 t., k. 1, m, 1, k. 2.

2nd.—P. 5, k. 1, p. 2, k. 1, p. 2, k. 1, p. 5.

3rd.—K. 2, m. 1, k. 1, m. 1, slip 1, k. 1, pass the slip stitch over, p. 1, k. 2 t., p. 1, slip 1, k. 1, pass the slip stitch over, m. 1, k. 1, m. 1, k. 2.

4th.—P. 6, k. 1, p 1, k. 1, p. 1, k 1, p. 6.

5th.—K, 2, m. 1, k. 3, m. 1, slip 1, k. 2 t, pass the slip stitch over, p. 1, slip 1, k. 2 t., pass the slip stitch over, m. 1, k. 3, m. 1, k. 2.

6th.—P. 8, k, 1, p. 8.

7th.—K. 2, m. 1, k. 5, m. 1, slip 1, k, 2 t., pass the slip stitch over, m. 1, k. 5, m. 1, k. 2.

8th.—Purled.

Repeat this pattern until you have done the length required for one half of the braces. Then cast on, and do another length. When made up, they should be lined with white Petersham ribbon, and finished with white kid trimmings.

[Fig. 5.]

SMALL GIMPS IN CROCHET

Materials.—Crochet cotton, No. 6; crochet hook, No. 18.

No.—1.—Make a chain the length required and then work back in dc. This is a very neat little

trimming for children's dresses ; and if required to be made of silk and purse twist be used, will be found to answer every purpose for which a narrow gimp may be required. It forms also an excellent substitute for the braid which is run on the skirt of a dress, as the wools of which it should then be made, can be procured of any shade whatever, which the braid itself cannot.

No. 2.—Make a chain of the length required, and on it work 1 dc.. 1 ch. miss 1.

JUDY'S ANTI-MACASSAR.

Fig. 6.]

Materials.—Crochet cotton, No. 10 ; crochet hook, No. 16 133 ch.

Four rows of open square crochet.

5th.—20 os., 4 dc., 3 ch., miss 3, 12 dc., 2 ch., 17 os., 1 dc.

6th.—10 os., 1 dc., 1 ch., miss 1 16 dc., 2 ch, miss 2, 3 os., 9 dc., 1 ch., miss 1, 21 os., 1 dc.

7th.—10 os., 1 dc., 1 ch., miss 1, 59 dc., 2 ch. miss 2, 13 os. 1 dc.

8th and 9th.—The same.

10th.—11 os., 1 dc., 1 ch., miss 1, 54 dc., 1 ch., miss 1, 14 os., 1 dc.

11th, 12th, and 13th.—Like 10th.

14th.—12 os., 20 dc., 1 ch., miss 1, 32 dc., 1 ch., miss 1, 14 os., 1 dc.

15th.—Like 14th.

16th.—12 os, 20 dc , 1 ch., miss 1, 17 dc., 1 ch., miss 1, 14 dc., 1 ch., miss 1, 14 os., 1 dc.

17th.—12 os. 7 dc., 1 ch., miss 1, 11 dc., 1 ch., miss 1, 18 dc., 1 ch., miss 1, 13 dc., 2 ch., miss 2, 14 os., 1 dc.

18th.—12 os., 7 dc., 1 ch., miss 1, 11 dc., 1 ch., miss 1, 18 dc., 1 ch., miss 1, 11 dc., 1 ch., miss 1, 15 os. 1 dc.

19th.—12 os., 7 dc., 1 ch., miss 1, 13 dc., 1 ch., miss 1, 16 dc., 1 ch., miss 1, 10 dc., 2 ch., miss 2, 15 os., 1 dc.

20th.—12 os., 1 dc., 1 ch., miss 1, 7 dc., 1 ch., miss 1, 11 dc., 1 ch., miss 1, 16 dc., 1 ch., miss 1, 8 dc., 1 ch., miss 1, 16 os., 1 dc.

21st.—12 os., 1 dc., 1 ch., miss 1, 7 dc., 1 ch., miss 1, 11 dc., 1 ch., miss 1, 14 dc., 1 ch., miss 1, 9 dc., 2 ch. miss 2, 16 os. 3, 1, dc.

22nd.—13 os., 7 dc., 1 ch., miss 1, 12 dc. 1 ch., miss 1, 12 dc., 1 ch., miss 1, 7 dc., 1 ch., miss 1, 17 os., 1 dc.

23rd.—13 os., 1 dc., 1 ch., miss 1, 7 dc., I ch., miss 1, 10 dc., 1 ch., miss 1, 10 dc., 1 ch., miss 1, 8 dc., 2 ch., miss 2, 17 os. 1 dc.

24th.—14 os., 35 dc., 1 ch., miss 1, 18 os., 1 dc.

25th —15 os., 40 dc. 2 ch., miss 2, 15 os., 1 dc.

26th.—17 os., 1 dc.. 1 ch., miss 1, 41 dc., 2 ch., miss 2, 12 os., 1 dc.

27th.—17 os., 1 dc., 1 ch., miss 1, 12 dc., 1 ch., miss 1, 11 dc., 1 ch., miss 1, 16 dc., 2 ch., miss 2, 12 os., 1 dc.

28th.—17 os., 12 dc., 1 ch., miss 1, 10 dc., 1 ch., miss 1, 2 dc., 1 ch., miss 1, 1 os., 13 dc., 2 ch., miss 2, 12 os., 1 dc.

29th.—16 os., 1 dc., 1 ch., miss 1, 11 dc., 1 ch., miss 1, 11 dc., 1 ch., miss 1, 5 dc., 2 ch., miss 2, 3 os., 1 dc., 1 ch., miss 1, 3 dc., 1 ch., miss 1, 12 os, 1 dc.

30th.—15 os., 1 dc., 1 ch., miss 1, 12 dc., 1 ch., miss 1. 11 dc., 1 ch., miss 1, 7 dc., 2 ch., miss 2, 17 os., 1 dc.

31st.—15 os., 1 dc., 1 ch., miss 1, 10 dc., 1 ch., miss 1, 11 dc., 1 ch., miss 1, 10 dc., 1 ch., miss 1, 17 os., 1 dc.

32nd.—15 os., 23 dc.. 1 ch , miss 1, 13 dc., 2 ch., miss 2, 16 os., 1 dc.

33rd.—15 os., 21 dc., 1 ch., miss 1, 15 dc., 2 ch., miss 2, 16 os., 1 dc.

34th.—15 os., 19 dc., 1 ch., miss 1, 15 dc., 1 ch., miss 1, 17 os., 1 dc.

35th.—15 os., 1 dc., 1 ch., miss 1, 32 dc. 2 ch., miss 2, 17 os., 1 dc.

36th.—16 os., 28 dc., 2 ch., miss 2. 18 os., 1 dc.

37th.—16 os., 1 dc 1 ch., miss 1, 29 dc., 2 ch., miss 2, 17 os., 1 dc.

38th.—16 os., 1 dc., 1 ch., miss 1, 30 dc., 1 ch., miss 1, 17 os., 1 dc.

39th.—17 os., 25 dc., 1 ch., miss 1, 3 dc., 1 ch., miss 1, 17 os., 1 dc.

40th.—15 os., 10 dc., 1 ch., miss 1, 17 dc., 2 ch., miss 2, 19 os., 1 dc.

41st.—14 os., 14 dc., 2 ch., miss 2, 18 dc., 2 ch, miss 2, 18 os., 1 dc.

42nd.—14 os., 15 dc., 1 ch., miss 1, 17 dc., 2 ch., miss 2, 5 dc., 1 ch., miss 1, 16 os., 1 dc.

43rd.—14 os., 1 dc., 1 ch., miss 1, 16 dc., 1 ch., miss 1, 22 dc., 1 ch. miss 1, 16 os., 1 dc.

44th.—15 os., 17 dc., 1 ch., miss 1, 17 dc., 1 ch., miss 1, 17 os., 1 dc.

45th.—14 os., 20 dc., 1 ch., miss 1, 16 dc., 2 ch., miss 2, 17 os., 1 dc.

46th.—13 os., 23 dc., 1 ch., miss 1, 7 dc., 2 ch., miss 2, 4 dc., 2 ch., miss 2, 18 os., 1 dc.

47th.—12 os., 1 dc., 1 ch., miss 1, 8 dc., 1 ch., miss 1, 29 dc., 2 ch., miss 2, 18 os., 1 dc.

48th.—13 os., 35 dc., 1 ch., miss 1 19 os., 1 dc.

49th.—13 os., 1 dc., 1 ch., miss 1, 30 dc., 1 ch., miss 1 20 os., 1 dc.

50th.—13 os., 1 dc., 1 ch., miss 1, 15 dc., 1 ch., miss 1, 1 dc., 1 ch., miss 1, 12 dc., 1 ch., miss 1, 20 os., 1 dc.

51st.—14 os., 13 dc., 2 ch., miss 2, 1 dc., 2 ch., miss 2, 1 dc , 1 ch., miss 1, 8 dc., 2 ch., miss 2, 20 os., 1 dc.

52nd.—14 os., 10 dc., 2 ch., miss 2, 3 os., 5 dc. 1 ch., miss 1, 21 os., 1 dc.

53rd.—15 os., 6 dc., 2 ch., miss 2, 26 os., 1 dc.

54th to 57th inclusive.—In open square crochet.

The border to be the same as that given for Punch's Anti-Macassar, in part I. of this book.

CROCHET D'OYLEY.

[Fig. 9.]

Materials.—7 shades of Berlin wool; bone hook.

Make a chain of 9, and form it into a round.

1st.—Dc, increasing 3 in the round.

2nd.—6 ch., 1 tc., miss 3. Repeat.

3rd.—Sc. on centre of 6 ch., 9 ch. Repeat.

4th.—Sc. on centre of 9 ch., 12 ch. Repeat.

5th. Sc. on centre of 12 ch., 15 ch., sc on same stitch, and work 1 sc., 2 dc., 14 tc., 2 dc., 1 sc. in the loop thus formed. Fasten off, and repeat in the centre of every 12 ch.

6th.—Begin on the point of the leaf with a sc. stitch; 15 ch., sc. on point of next leaf, and so on.

7th and 8th.—Dc. all round.

9th.—× Sc., 6 ch., miss 2, ×. Repeat.

10th.— × Sc. on centre of 6 ch., 9 ch., ×; Repeat.

11th.— × Sc. on centre of 9 ch., 12 ch., ×; repeat.

12th.—× Sc. on centre of 12 ch., 9 ch., ×; repeat.

13th.—Dc.

14th.— Dc., working two stitches into every one.

15th.—Sc. on the centre of one of the spaces. × 12 ch., sc. in same stitch three times, 12 ch., sc on centre of next space. And repeat from ×.

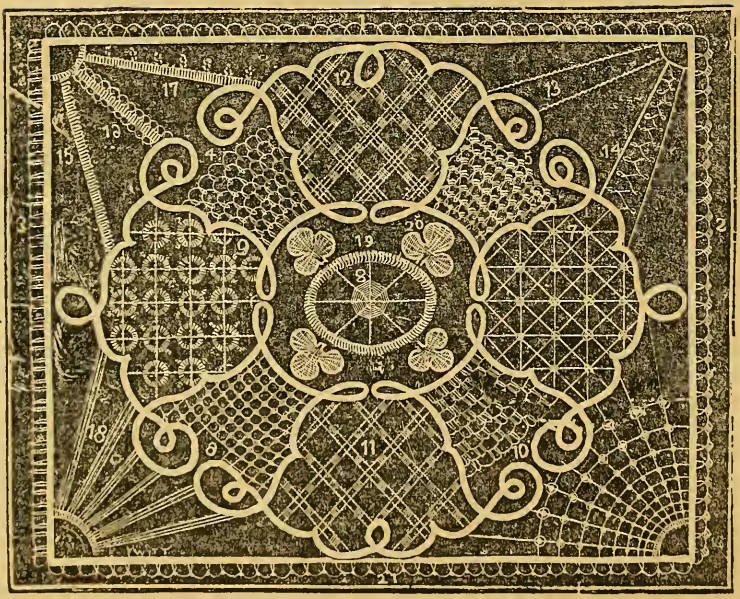
16th.—Dc. all round.

17th.—Sc., × 5 ch., miss 2, sc. in 3rd ×. Repeat all round, and fasten off.

Card 2

POINT LACE STITCHES.

Point Lace is now so fashionable that very few are unacquainted with its appearance; but perhaps some of my readers will be surprised when told that the whole of the genuine Point Lace is the production of the needle; not merely the close and heavy parts are so made, but the most exquisitely delicate nets, of which, of late years, we have



had imitations from the loom, are all alike produced by the common sewing needle.

The work of which we treat here may be regarded not as an *imitation* of the valuable and beautiful work of ancient times, but rather as an actual revival of an art which has unfortunately been suffered to sink into oblivion. Of course, at present, I content

myself with giving very simple Point Lace patterns; but, as my fair readers advance in knowledge, I shall give them specimens which will still more exercise their skill and patience.

Point Lace stitches are worked on a foundation of braid or tape; or, sometimes, cambric. At present, I chiefly use braid, it being the more comeatable material, and answering extremely well for delicate articles. It is the kind termed French white cotton braid, being very closely and evenly plaited. That used for large patterns is No. 9; for delicate work, a still narrower braid may be employed.

Very much of the beauty of Point Lace depends of course, on the skill of the workers; but it would not be exaggeration to assert that even more is the result of the adaptation of the materials. A very great variety of cotton and linen thread is absolutely necessary; not less than nine different kinds entering frequently into the composition of one single collar: those I use are termed Evans's Point Lace Cottons, manufactured by Messrs. Walter Evans and Co., of Derby; and they are as superior to all others that I have tried as it is possible to imagine. They are sold selected and arranged properly for this kind of work.

The pattern being drawn in outline, on colored paper, is to be then pasted on calico or linen; when quite dry, begin to braid it, by laying on the braid, and running it on the paper with a fine needle and cotton, No. 50. The stitches are to be taken through the paper, and not very closely together, except where points of leaves and other angularities occur. In these places the braid is sewed at each end of the pattern and turned back; this is termed mitreing. The stitches must be taken across the braid, as it is not liable then to become wider.

The stitches which are used in the specimens I have hitherto made in point lace are the following, which may be divided into three kinds: edgings, laces, and connecting bars.

The use of the *edgings* is sufficiently obvious: they form narrow borderings to the braid or other material which is the foundation of the lace.

The *lace* stitches are used to fill up open parts

in the design, such as the leaves, flowers, or fruit, the mere outlines of which are made in the braid.

Finally, the *connecting stitches* unite the several parts into one perfect mass of work.

EDGES.—Brussels Edging (No. 1).—This is merely the common button-hole stitch, or (as it is sometimes called) glove stitch. It is worked nearly at the edge of the braid, and differs only from the ordinary button-hole because the stitches are taken at the distance of the fourteenth part of an inch apart, and, as the thread is not drawn tightly, each stitch forms a small loop. It is worked from left to right.

Venetian Edging (No. 2).—The first stitch is taken as in Brussels edging, and in the loop thus formed, four tight button-hole stitches are worked.

Sorrentine Edging (No. 3).—Make a stitch as in Brussels edging, but the eighth of an inch long; work *one* button-hole stitch in the loop; repeat at the distance of the sixteenth of an inch; two stitches are thus formed, one of which is half the length of the other Repeat.

LACES.—Brussels Lace (No. 4) is worked by doing a line of Brussels edging in the space to be filled up, and then another line, from right to left, putting the needle, at every stitch, through one of the loops of the first row. These lines are to be repeated, backwards and forwards, until the part is completed. In working the last row, run the needle through the braid after every stitch.

Venetian Lace (No. 5).—The beautiful closely-dotted appearance, characteristic of this lace, is obtained by working consecutive rows of Venetian edging, not backward and forwards, but always from left to right, fastening off after completing each line; or, if the space be very small, running the needle in the braid back to the place where the next line is to be begun.

English Lace (No. 6) is used principally to fill up large open spaces. Make a series of diagonal bars across the space to be filled up, securing the tightness of each thread by working a button-hole stitch on the braid, before slipping the needle to the next place; cross these bars by others, in the contrary direction, and at the same

distance (one eighth of an inch) apart. Wherever the bars cross each other, work a small spot, by passing the needle alternately under and over the threads, five or six times round. Twist the threads twice round each other in bringing the needle to the next cross, and repeat until a spot is made at every one. Observe, that in crossing the first bars you slip the needle alternately under and over them.

Open English Lace (No. 7) is commenced like the preceding, but when the two lines of diagonal bars are made, a line of perpendicular and one of horizontal threads must be added. The spot will thus be worked on eight threads instead of four. The lines to be at the rate of five to an inch.

English Rosettes (No. 8).—Another beautiful style of English point. It is a kind of spot, which looks like the miniature of the rosette on a baby's cap, whence its name is derived. A single spot is only used in one space, and the size is to be suited to it. The open space is crossed with four, six or eight twisted threads; the last thread to be twisted only to the centre, where all are to be firmly joined by working one or two tight button-hole stitches. Make the rosette by passing the needle round one thread and under the next, then round that and under the succeeding; continue until you have made a rosette as large as the space requires, working from four to ten times round. Stop at the single thread, twist round it, and fasten off.

Mechlin Lace (No. 9).—This is one of the most beautiful, and at the same time, complicated stitches in the list. Those who have worked it, however, all confess that the effect amply repays the trouble. It is worked thus: A number of diagonal bars, each of a single thread, cross each other in the space to be filled up, at the distance of one-quarter of an inch from each other. Then all the bars in one direction are to be covered with button-hole stitch. Begin in the opposite direction, in the same way, and work it nearly to the crossing of the two. Pass the thread loosely round the cross twice, slipping the needle under one and over another thread, so as to form the small circle seen in the engraving. This is to be covered with button-hole stitch;

and as, from the looseness of the thread, it is otherwise somewhat troublesome to work it, pin it down on the paper with a second needle. In the middle of each quarter of every alternate round, a dot is to be worked thus: instead of drawing the thread tight, as usual, put in the loop a pin, which is to keep it about the eighth of an inch in length. On this loop work three button-hole stitches; and withdraw the pin, and continue the round.

Valenciennes Lace (No. 20,) has a very heavy appearance, and contrasts admirably with lighter stitches. A space to be so filled up has a number of radiating threads, meeting, in a common centre, to be very closely darned with extremely fine thread.

Henriquez Lace (No. 11), is, on the contrary, a very light and delicate stitch. It must never be done with coarser thread than Evans's boar's-head, 120. With this make a diagonal line across the space to be so filled in, and return your needle to the point you begun from, by twisting the thread back again. Make another line, parallel with this one, and not more than the tenth of an inch from it. Twist it over four times, then on the single and double thread form a spot, by darning the three backwards and forwards about sixteen times. To do this, you must separate the two threads twisted together whenever you make a spot. Continue twisting your needle round the single thread, for the space of one-quarter of an inch, when you will form another dot. Repeat until this line is finished. Make similar ones at one quarter of an inch apart in the entire space; and then cross them with others, worked in precisely the same manner, in exactly the opposite direction. Take care that where the lines cross each other the thread is twisted between the first bar and the second, that a small, clear square may be maintained.

Cordovan Lace [No. 12], is similar to the preceding, but less delicate and less troublesome. Two twisted bars are made the tenth of an inch apart, and a third single one, in going back on which the spots are worked on two twisted threads and the single one. They are also crossed by similar ones, the crossing of the threads forming a diamond of four holes.

CONNECTING BARS are stitches used in the various kinds of point lace, to unite different parts. The most simple is the

Sorrento Bar (No. 13), which is made by passing a thread from one part to another, fastening it by a tight stitch, and twisting the thread back on the bar thus formed; pass the thread round until it appears as much twisted as a rope.

Bars in Alencon Point (No. 14).—This is almost the same as our common herring-bone stitch, but the needle is passed under the last thread after every stitch before taking another, which twists the two together. Where the space is more than half-an-inch wide, it is requisite to pass the needle more than once under after every stitch.

Venetian Bars (No. 15).—Pass the needle backwards and forwards two or three times, and work the bar thus formed in close button-hole stitch. If it be a cross bar, work the button-hole stitch half the length; make the bar in the opposite direction, work that; and if another is required, do the same before finishing the first bar.

Edged Venetian Bars (No. 16) are merely the above edged on each side with Brussels or Sorrento edging.

Dotted Venetian Bars (No. 17.)—To make these bars, pass the thread across the space two or three times, and make four button-hole stitches on the bar thus formed; put a needle in the fourth, and draw it out until it will allow of three or four button-hole stitches being worked on it; continue the bar in the same way.

English Bars (No. 18) are used to connect two lines of edging. Pass the needle backwards and forwards between two opposite stitches four times each way, always putting the needle in the *under* side of the edge. Sometimes these bars are *radiated*, by missing a stitch more on one side than on the other.

The marked characteristic of Spanish Point (No. 19) is a kind of heavy satin stitch, with which parts are ornamented. It is very much raised, and afterwards worked in button-hole stitch with fine linen Mecklenburgh thread.

Continuous rows of Sorrento edges worked backwards and forwards, like Brussels Lace, form

a variety represented in a corner of the Engraving.

The lower line of edging in the Engraving is termed Little Venetian. It is worked like the other, but with only one button-hole stitch.

When, by means of these different stitches, the pattern is formed into a solid mass of work, the stitches at the back are to be cut, to detach the lace from the paper; the threads may then be picked out and the article is complete.

To join point lace on to cambric or muslin, make an extremely narrow hem on either, and lay the inner line of braiding on that. Join them together by running on the middle of the braid through the cambric, and then working a line of Brussels edge on to the inner part of the braid, taking every stitch through both substances.

Card 3

CROCHET COLLAR

[Fig. 1.]

Materials.—Cotton, No. 30. Crotchet hook, No. 22; eagle card-board guage.

Chain of 180 stitches, on which work a row of dc.

2nd.—+ 3 tc., 3 ch., miss 3, +. Repeat. Finish with 3 tc.

3rd.— + 3 dc. on 3 tc., 3 ch., +. Repeat.

4th.—+ sc. on 1st dc., 6 ch., miss 5, sc. on 6th, +. Repeat.

5th.—Sc. on the centre of first loop, +, 7 ch., sc. on centre of next loop, +. Repeat.

6th.—Sc. on centre of first loop, + 6 ch., sc. on centre of next loop, +. Repeat.

7th row.—Dc. on all the chain, missing every sc. stitch.

8th.—Sc. on first stitch, 9 ch., sc. on same stitch, 12 ch., sc. on same stitch, 9 ch., sc. on same stitch, turn the work, dc. in every chain of the 3 loops just formed, turn again, and work dc. on the previous dc. except the first 5, 7 ch., miss 5 stitches of the 7th row, 6 dc. on the next 6, +. Repeat.

9th.—Sc. on the point of the leaf of 9, 4 ch., +, sc. on point of large leaf, 15 ch., +. Repeat. Finish the row with 4 ch., sc. on point of last small leaf.

10th.—Dc. in every stitch of the last row working 2 in every 4th.

11th.—+ 2 dc., 3 ch., miss 3, + until you come to the stitch over the large leaf, then make a loop of 6 ch., dc. into the same stitch. Repeat.

12th.—Dc. on all the rest of the line, working every loop thus—1 sc., 4 dc., 1 sc.

15th.—Dc. in first dc. of last row, + 3 ch., miss 2, dc in 3rd +. Repeat, *but without missing any on the loops.*

16th.—Sc. on first chain of the foundation, and

up the side work 4 ch., miss 2, 8 sc., sc. on every stitch of the last row, and dc. the other end of the collar like the first.

17th.—Sc. under first loop, 5 ch., sc. under 2nd, repeat to the sc. stitches, then + 5 ch. miss 2, sc. on 3rd, + to the end, which work like the beginning.

MAT WITH BORDER OF MOSS, CHERRIES, AND LEAVES.

[Fig. 2.]

Materials.—Half-an-ounce of bright cherry-coloured Berlin wool; two shades of green ditto, or of *chenille a broder*, two skeins of the best green fleecy of different shades, or shaded Shetland will do as well.

For the Moss.—If fleecy wool be used, it must be split, and a thread of each shade taken, by using Pyrenees wool this trouble is obviated. Take a pair of very fine knitting needles; cast on 16 to 20 stitches: knit a piece as tightly as possible, four times the length required: wet, and bake or dry it before the fire. When it is quite dry, cut off one edge throughout the whole length, and unravel all the stitches but two at the other edge. (Take care to begin to unravel at the end you left off knitting, or the wool will get entangled.) Fold it in four, and sew the edges together. This will make a very full moss fringe.

For the Cherries.—Cut a number of rounds in card, each the diameter of a good-sized cherry. Cut a small hole in the middle of each take a needleful of Berlin wool, three times the length of your arm; thread it with a rug needle; pass the needle in the hole of the card, holding the end of the wool with the left hand; pass the wool; lay it on the edge of the card, as if you were going to wind it; pass the needle

through the hole again; repeat this until the whole needleful of wool is used. Then make a little tuft of wool on the end of a rather fine wire; twist the wire tight and pass the ends into the hole of the card; take a pair of sharp-pointed scissors, cut the wool all round the card; with a bit of waxed thread, tie as tightly as possible the little bunch of wool in the hole of the card, tear the card off, and pare the wool as smooth as velvet; cover the ends of wire with green wool or silk, and each cherry is completed.

Leaves.—Make a cherry of 13 loops in green wool, and on them, miss 4, dc. in 5th, × 2 ch., miss 2, dc. in 3rd, × twice 1 ch., miss 1, slip on first of 13. Take a piece of very fine wire and hold it in, while working round this open hem, leaving a short piece for a stem. Work all round in tc., except the 2 first and 2 last stitches which are to be 1 sc., 1 dc., and 1 dc., 1 sc., twist the two ends of wire together, cover them with wool. When sufficient leaves are done, form them into a wreath with the cherries, joining them by means of the ends of wire; insert them in the moss, and sew the border thus made round a mat of velvet, or work, lined with cardboard, and with silk at the other side.

This border may be used for any crochet or knitted mat; the moss may be made more or less thick according to taste. A *very* full border would require *six* lengths.

INITIALS IN EMBROIDERY

[Fig. 3.]

Materials.—Ingrain red and white embroidery cotton, No. 70 for linen, No. 80 for cambric.

These Initials should be marked on the material, and then worked in the white cotton in raised satin stitch, after which a thread is to be

run entirely round the work, and sewed over in red very closely indeed.

Every angle and point must be made with the utmost accuracy, as on this the beauty of the letters greatly depends.

AUTOUR BOUTONS.

[Fig. 4.]

Small pattern to surround shirt-studs; to be worked in embroidery cotton, No. 80. The small rounds in eyelet-holes to be made with a fine stilleto, and sewed over.

A VERY PRETTY CARRIAGE BAG.

[Fig. 5.]

Materials.—White and blue Berlin wool, half-an-ounce of each; two flat meshes, not quite a quarter of an inch broad, a piece of French canvas, No. 24, one-half the size the bag is desired; gros-de Naples, (the shade of the coloured wool) cord and tassels to match With the blue wool work on the canvass, in common cross stitch, a square of 6 stitches in every direction; miss an equal space and repeat. Thus the whole space of canvass must be prepared like a chess-board, the blue checks of one line coming between those of the previous, the third over those of the first line, and so on. Having completed this, take one of your meshes and a rug needle, threaded with white wool, work immediately over each blue square of the first line 6

THE LADIES OWN BOOK,

AND COMPANION TO THE WORK TABLE;

PART IV.

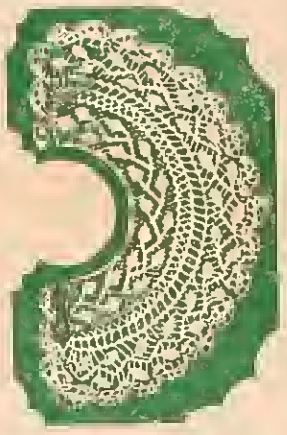


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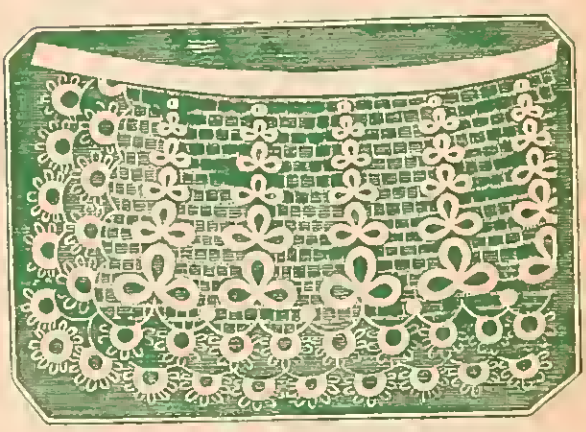
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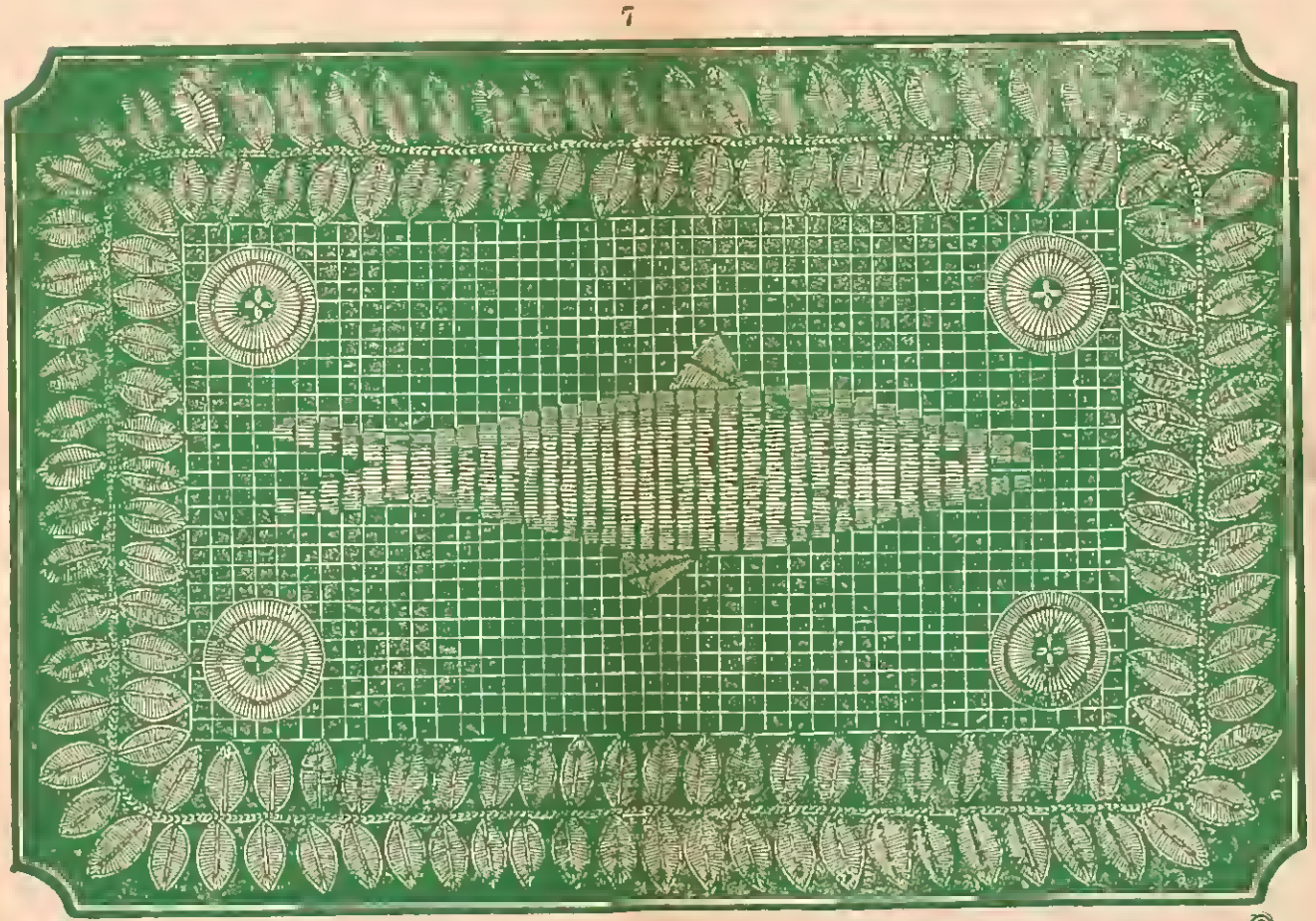
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stitches, thus :—Begin at the top of the stitch, lay the wool over the mesh, take two threads for the lower part of the stitch, pass the wool under the mesh, finish your stitch; repeat five times; leave the mesh on the stitches; take the second mesh, work a second row exactly alike over this; then, at the top, a third row of white stitches, four threads long, and two broad.

Turn the work, and in the space which is now over, but was first under the first row of blue squares, work with the white, the rows round the meshes, as before, and one of long white stitches.

Turn the work again, and work the next two rows of white stitches round the meshes.

Repeat the same operation over every other line of blue squares.

Now take the work cross-way, and work in white, as before, every space left; then cut the ends of the white wool.

Make up the bag with a top of silk, line it, add cords and tassels, and it is complete.

If preferred without silk, have canvass the full size for a carriage bag and work it all over.

D'OYLEY IN SQUARE CROCHET.

[Fig. 6.]

Materials.—Cotton, No. 16; crochet hook, No. 18. Eagle card board guage.

The size I have given for materials will make this d'oyley about 20 inches, as there are 88 squares, and 9 squares are equal to 2 inches. Of course, with finer cottons and hooks, the size will be diminished. Patterns given in square crochet are very pretty worked in two colours of wool. The open squares should be worked in one colour, and the close in the other; every square consisting of three dc. stitches. Mats of this description should be tacked on a stand previously formed of stout card or mill-board, covered with green calico or silk.

DEEP POINT LACE, FOR A HANDKERCHIEF OR VEIL.

[Fig. 8,]

Visitors to the London Exhibition, will recognise this pattern as one of those in the gallery of that wondrous palace: I presume, therefore, it will be very acceptable to my fair readers.

The pattern of the flowers is well adapted for the mandarin sleeves which everbody wears just now. To draw the pattern for that purpose, merely copy over and over again the two large flowers at the bottom of the page. Draw the pattern on colored paper, and use a fine sable brush, dipped in Indian ink for coloring the lines; paste the paper on linen, and when dry it will be fit to be worked. A little more management is required when a pattern for a handkerchief is to be made. Cut a square of tissue paper, rather larger than the handkerchief is to be,—double it twice, so as to mark the centre of each side, and trace the three divisions of the corner flower up to *a* on one side of this centre, leaving room for half of another division; fold the paper and trace a similar piece of the flower on the other side of the centre, and finish also the division in the middle. As it will be seen on referring to the plate, that there are three divisions and nearly half another up to the *a*, it will be evident that the centre flower will have *seven* divisions. On the right of this centre draw three of the flowers at the lower edge of the frontispiece, and at the corner another flower, exactly like the centre one, but turned so as to form a corner. Trace the left hand side of the centre from that already done, and you will have a perfect side with two corners. Draw the pattern on colored paper, from this one side, and line it with linen before working it.

You will observe that there are two straight lines of braid in the inner border; the one nearest to the flowers in only *to be laid on* when work-

ing the lace, and connected with the other: no edging is to be put to it until after the hemmed cambric is laid underneath, when it is to be run on, and then edged with Brussels edging.

a.—Sorrento edging. To be worked with Mecklenburgh thread, 120.

b.—Venice edging. Boar's-head thread, No. 50.

c.—Brussels edge. Ditto.

d.—Bars of Venice Point. Mecklenburgh thread, 120.

e.—Rosettes worked on 4 threads: the centre ones gradually increasing in size, towards the outer edge of the flower; the others as small as the spots of English Point. Boar's-head thread No. 90.

f.—Open English lace. Ditto.

g.—Brussels lace. Ditto.

h.—English lace. Boar's-head thread, No. 70.

i.—Sorrento bars. Mecklenburgh thread, No. 120.

j.—Rosettes. Thread No. 70.

k.—Bars in Alencon point. Ditto.

Card 3

CROCHET EDGING.

MATERIALS.—Cotton, No. 30. Crochet hook, No. 20.

Make a chain of the required length, and work on it one row of dc.

2nd.—× 1 dc., 2 ch., miss 2 ×; repeat.

3rd.—Dc.

4th.—× 11 tc., 6 ch. miss 6 ×; repeat.

5th.—× 9 tc. (beginning on the 2nd of last row); 5 ch., 1 tc. under 6 ch.; 5 ch. ×; repeat.

6th.—× 7 tc., commencing on 2nd, 6 ch., 1 tc. in first loop, 6 ch., 1 tc. in 2nd, 6 ch. ×; repeat.

7th.—+ 3 tc. commencing on 3rd of last row,* 6 ch., tc. in loop * to the next tc. stitches, +; repeat.

8th.—+ tc. on 2nd of 3 of last row, * 6 ch., tc in loop * to next tc. +; repeat.

CROCHET EDGING.

Materials.—Cotton, No. 40, crochet hook, No. 22, eagle card-board guage.

This edging will be found very pretty for children's dresses and similar articles.

Make a chain of the length required.

1st. row.—1 dc. 1 ch., miss 1; repeat.

2nd.—× 1 dc., under a loop, 6 ch., miss 1 loop, dc. under 2nd., 6 ch., miss 1 ×; repeat.

3rd.—× 7 dc. under 1 loop; 3 ch., 2 dc. under next loop, 3 ch. ×; repeat.

4th.— ×6 dc. over 7, 4 ch.; 2 dc. over 2, 4 ch. ×; repeat.

5th.—× 4 dc. over 6, 4 ch.; 3 sc. over 2, 4 ch. ×; repeat.

6th.—× 3 dc. over 4, 4 ch.; 1 dc. before 3 sc., 5 ch.; 1 dc. after sc., 4 ch. ×; repeat.

7th.—× 2 dc. over 3, 5 ch.; 6 dc. under the 5 ch., 5 ch., ×; repeat.

8th.—× 1 dc. between 2 dc., 5 ch., 1 dc. after first of 6 dc., 3 ch; dc after 2nd., 3 ch. dc. after 3rd, 3 ch. dc. after 4th, 3 ch. dc. after 5th, 5 ch. ×; repeat.

CROCHET INSERTION.

Materials.—Cotton, No. 30 or 34.

Very suitable for shirt fronts and similar articles.

Make a chain of the required length and work one row of dc.

2nd.—1 tc. 1 ch., miss 1; repeat.

3rd.—Dc. throughout.

4th.—A row of eyelet holes, thus—8 ch., close in a round in the second ch.; work 3 dc. in the round thus made, drop the loop on the needle, insert the needle in both sides of 5th dc. of last row, counting from the top of the row, pick up the dropped loop, finish a stitch of dc., work three more crochet in ch. in the round; repeat from the beginning of the row, joining in every fifth stitch.

5th.—(The second side of the eyelet-holes)—7 dc. in each eyelet hole, 1 ch. between every 2.

6th.—4 ch., dc. in 4th on the 2nd side of the first eyelet-hole; repeat.

7th.—dc.

8th.—1 tc., 1 ch. miss 1; repeat.

9th.—dc.

This insertion is remarkably strong, and very pretty, made of silk, for trimming dresses, &c.

ELEMENTARY INSTRUCTIONS IN EMBROIDERY.

UNDOUBTEDLY the most artistic style of needlework is that termed EMBROIDERY; not the canvas embroidery of which I treated in Part II. of this work but the yet higher kind of needlework-painting, which aims at producing really pictorial effect, without the mechanical assistance which canvass gives in counting stitches and determining shades.

In embroidery much is left to the eye, and still more to the taste. A few words, therefore, on the subject of selecting colors and harmonizing tints, as well as on the mere stitches employed, will probably be acceptable.

TO MARK PATTERNS.

Designs are invariably marked on satin, cloth, or velvet, by means of what are termed *pounced patterns*. These are prepared in the following manner:—The design is carefully traced on rather thick writing paper; then, with a fine stiletto it is marked in holes, distant from each other not more than the eighth of an inch: from the pattern thus prepared, any number almost may be marked. The material to be embroidered is then laid on the table, and the pattern placed in the proper position over it, and kept there by means of leaden weights. A little pounce, or powdered flake white must then be rubbed over the paper, with a large and flat stump, and, on the paper being raised, the design appears accurately marked on the cloth. It requires to be afterwards re-marked with a fine sable brush, dipped in a mixture of flake white and milk, or an artist's color, contrasting with the material,

mixed up with a few drops of spirits of turpentine.

White satin, or any very light color on which white would not show may be pounced with very finely powdered charcoal, and then marked with a solution of Indian ink.

For drawing a pattern on any washing material a still simpler plan may be adopted. Scrape some red or blue chalk; brush it lightly over a sheet of thin tissue paper, shake off the loose grains, lay the chalked side of the paper on the muslin, and over it the pattern, which you will trace with a hard sharp-pointed pencil, and the design will be clearly marked, and require no further trouble.

When any parts of a pattern are repeated—as the quarters of a cushion or a handkerchief, or the scallops of a flounce—have only the pounced pattern of one quarter or section, and mark all from that one. It will be found a much more accurate mode than that of making the whole paper pattern perfect.

The next step is to put the material in a frame, two or three inches wider than the work it is to receive. I must refer to my Instructions in Berlin Canvas Work, Part II. of this book for the directions for this very important part of the process. The needles used are technically called *short-long-eyes* and *strands*. The latter are like common needles, but unusually long. It injures the work to use too fine a needle, as the small eye frays the silk; on the other hand a needle that is too large makes holes in the cloth.

The materials chiefly used for embroidery are wools, chenille, and silks: there are great varieties of the last-mentioned article, the principal being Mitorse, Dacca, Berlin, fine and coarse flax, crochet, and netting silks. Of the netting silks there are many sizes, which may be used according to the delicacy of the work.

Initials intended to be in gold, for sachets, &c., are almost as effective if rich gold-colored twisted silk be used instead; and the silk will wear for ever, whilst it is almost impossible to obtain gold thread which will not tarnish in a few months.

STITCHES.

The common stitch used in embroidery is

termed *long-stitch*. It closely resembles the Irish stitch of canvass work,* only without its regularity. The stitches are taken closely together and of uneven lengths; the second shade is blended with the first by filling up the vacant spaces of the short stitch; the next shade, in the same way, unites with that one, and so on in an irregular form, the outline only presenting, a regular line of stitches, exactly within the limits of the marked pattern. The shading must, of course, be done with artistic accuracy.

The veinings of leaves are worked in silk rather coarser than that used for the rest of the work. Sometimes this silk is considerably thicker; it is then laid on, and sewed over with very fine silk of the same shade, the ends being drawn through the material. Leaves are frequently veined with gold thread in a similar manner.

Large leaves should be worked from the points to the veins; small ones seldom require to be veined at all. Like stems they are formed of a succession of slanting stitches very evenly laid on, forming curves and lines of the width and dimensions of the patterns, and forming accurate outlines.

When gold bullion is employed in embroidery, it is cut into short lengths, which are then laid on with fine silk of the same hue. Gold thread is sewed over, and the ends brought through the cloth and so passed from one part to another.

The Chinese employ, in their most elaborate embroidery, a very pretty stitch termed, by us, the French Knot. It is made thus:—Bring the needleful of silk to the right side of the work, in the exact spot where the stitch is to be. Hold the needle in the right hand, and with the left take up the silk, at an inch or two from the cloth. Twist the needle twice round the silk, insert it in the same spot you drew it through before, and, with the right hand, draw the needle to the under side, gradually tightening the silk with the left hand. When quite drawn through the knot is formed. The great art in this work is to make the stitches all lie perfectly even. *We* seldom use the French Knot for anything

* See Part II.

but the seeds, stamen, or pistils of flowers; but the Chinese execute whole pieces in this stitch, shading them most exquisitely, and only using a coarse white silk or gold thread as an outline to the whole. In bead embroidery, every stitch is generally put on separately, and in its own place; but a very beautiful effect may be obtained in pearl beads imitating grapes, by stringing them with white silk, and letting them cross each other in various directions, still preserving the outline of the cluster.

A very pretty and effective style of embroidery is that done with gold braid and wool on canvass. It is very suitable for slippers, cushions, the bands of smoking caps, blotting cases, and many other things. An outline design in arabesque, or anything else that may appear suitable for *two colors*, should be drawn on paper of the proper dimensions and then marked on the canvass. The gold braid must be cut into pieces of the proper lengths, and laid on piece by piece, the spaces between the pattern being filled with wool of some well-contrasting color—as bright blue, green, or claret—so that the pattern appears in gold on a ground of wool. When leaves are so worked, a rich silk, of a deeper gold colour than the braid, should be used afterwards to vein it.

Having spoken of cushions, it may be well to tell my fair readers how to make them up most comfortably:—Cut some good strong calico *bias* of the proper size; line it with two or three thicknesses of good wadding, well fastened to it in every direction; and stuff the bag thus made with down; the pillow to be afterwards covered in any manner that may be desired. Pillows made in this way are not only much softer than others, but they also keep their shape much better, and are not liable to sink after a little wear.

Waistcoats and other articles are now much embroidered in *soie ombre*, that is, silk *shaded* in varieties of one colour. I cannot say I think it so pretty as the variety of natural colors, or even a single self-shade. It is however, fashionable.

The Choice of Colors.—I will conclude my instructions for embroidery with a few hints on the choice of suitable colors; as Dogberry

observes, that "reading and writing come by nature," so I may be excused for asserting that the axiom is (in part, at least) correct, as regards the power of discriminating colors. In a great measure it is a natural gift; still it may be cultivated, nay almost created.

Selecting the necessary wools, silks, &c. is technically called, *sorting a pattern.* To a sort a pattern well, it is requisite to consider the capabilities of the various materials. Wools and silks, silks in flox, and twisted,—though dipped in the same vat, would be found to vary materially in the shade of color when dyed. Hence it is important to select such materials as will blend well together, and also wear well when worked.

The following colors may be said to harmonize perfectly :—

Blue works well with the warmer tints of drab, stone, and fawn.

Yellow with the richest and darkest shades of drab.

Pink with soft stone, fawn, and grey.

Lilac with the cold green tints of the same colors.

Lilac with some greens.

Maize and salmon with green.

Scarlet with a slate tint.

Blue with rich dark claret brown.

Maize with blue.

White with olive green.

Green and blue do not harmonize, whatever the votaries of the present fashion my declare to the contrary. Even green leaves do not look well in the vicinity of blue flowers, unless they partake of the rich autumn tints of olive, yellow, and brown. Then the primitive colors, scarlet and yellow, kill each other; they give color, but not coloring; and yellow and green, scarlet and brown, or scarlet and lilac, are all equally injurious.

It must be remembered that strong contrasts do not of themselves produce beauty; it is rather the delicate adjustment of the various shades. There are numberless varieties of every leading color—greens, whites, and reds especially. The following list may be serviceable :—

White Flowers.—These may be shaded in any of the following colors: green, pure white,

grey or slate. The choice depends on the color to be worked, the *Fleur de lis* requiring, for instance, to be shaded into green. In all the shades, however, the greatest softness it imperative. All sudden contrasts must be avoided..

Damask roses are worked in at least six shades; from black to a pure rose pink ; the gradations include deep claret, lighter ditto, scarlet, and a medium shade between the last.

Ordinary roses are shaded from deep scarlet to bright ponceau, and various shades of pink.

The shades of green, for leaves, are quite innumerable.

It is never in good taste to have a group of flowers on a light ground without some one in the group to correspond with it. Not that it should be a prominent object, but that it softens the whole.

Finally, I may be permitted to observe that, as "good wine needs no bush," so good needlework requires not very gaudy or striking mountings. A well designed *portfeuille* or cushion does not look at all better for being so extravagantly finished off, that the eye rests on the fittings rather than the work. Let cords, tassels, linings &c., be as good as possible ; let them also be *as plain as possible*. These are but the frame, the work is the picture ; and the valuable part should be also the most attractive.

HONITON CROCHET COLLAR.

[Fig. 1.]

This crochet collar, in imitation of Honiton lace, is composed of sprigs and edging in crochet sewed on Italian or Brussels net. It is a very simple style of collar, and may be made very rapidly.

Materials.—Cotton, No. 70. Crochet hook, No. 24, eagle card-board gauge.

The Edging.—16 ch. close in the 6 for a loop, in which work + 5 ch., miss 1, sc. in 2nd + 4 times; 5 ch., sc. on the close of the loop. Turn the work on the wrong side, and do under every chain of five 2 sc., 5 dc.; 2 sc.; repeat from the 16 chain as often as may be required for the length.

For the Sprig.—Make a chain of 10, form it into a loop, in which work * 5 ch.; miss 1, sc. in 2nd * 5 times, joining into the close of the loop at the last; turn on the wrong side, and this forms the flower. 12 ch. for stem; miss 1, 7 dc., turn the work + 6ch., miss 1, sc. on 2nd dc. stitch, + all round this centre of the leaf; work all these loops in sc.; 9 ch., miss 1, 7 dc. for centre of another leaf; work as before; 6 ch. work sc. all along the stem, and fasten off.

Open-hem.—Make a chain of the required length, and in it work + 2 ch., miss 1, 1 dc. +; repeat to the end.

To make up crochet Honiton lace for collars, or any other purpose:—Cut out a pattern of the article required in coloured paper, slightly larger than is requisite; then a similar one, in Italian or Brussels net. A very narrow roll or hem must be made round this net, and it must then be tacked on the paper. Then arrange on it the crochet work, beginning with the edging and sprigs, and tack them lightly in their places. Run them round with very fine cotton; put the open-work in every loop 1 sc., 1 dc., 3 tc., 1 dc., 1 sc

hem round the neck, fasten it on; and, round the outer edge, lay some of the very best pearl edging.

The collar given in the engraving is formed in scallops, in each of which one sprig is laid. In future, when giving receipts for Honiton lace, I shall refer to this number of our book for the mode of making up, &c.

KNITTED BASKET.

[Fig. 2]

Materials.—Six shades of 4-thread Berlin wool, in scarlet or any other colour, and 4 bone pins No. 8.

With the lightest shade of wool cast on 13 stitches.

1st Row.—Slip 1, knit 1, , × make 1, knit 2 together, × 3 times, † make 2, knit 2 together, † twice, knit 1.

2nd.—Knit 3, purl 1, knit 2, purl 1, knit 1, ×, make 1, knit 2 together, × 3 times, knit 1.

3rd.—Slip 1, knit 1, ×, make 1, knit 2 together, × 3 times, knit 2, make 2, knit 2 together, make 2, knit 2 together, knit 1.

4th.—Knit 3, purl 1, knit 2, purl 1, knit 3, ×, make 1, knit 2 together, × 3 times, knit 1.

5th.—Slip 1, knit 1, ×, make 1, knit 2 together, × 3 times, knit 4, †, make 2, knit 2 together, † twice, knit 1.

6th.—Knit, 3, purl 1, knit 2, purl 1, knit 5, ×, make 1, knit 2 together, × 3 times, knit 1.

7th.—Slip 1, knit 1, ×, make 1, knit 2 together, × 3 times, knit 6, †, make 2, knit 2 together, † twice, knit 1.

8th.— Cast off 8, knit 5, ×, make 1, knit 2 together, × 3 times, knit 1.

This completes one pattern; join on the next

shade of wool for another, and so on, changing the shade with every repetition of the pattern. The seventh pattern will be done again with the lightest shade; and 12 patterns will be found sufficient for the edging.

Sew the sides up, and on each of the three needles take up 33 stitches, from the straight side of the edging; knit 2 rounds plain, then knit 1, knit 2 together, knit to within 3 of the end of the needle, knit 2 together, knit 1; repeat this on the other two needles; knit one plain round and one decreasing one alternately, until only 4 stitches are left on each needle. Draw up the opening, and fasten the wool with a coarse embroidery needle. Make a handle of 3 or 4 pieces of fine wire covered with wool or ribbon; and put a round, similarly covered, at the top and bottom of the three rows of open hem to keep the basket in shape.

INITIAL LETTERS IN EMBROIDERY.

[Fig. 3.]

The C and E here represented are given in a style more suitable for marking household linen and large articles than for embroidering delicate handkerchiefs.

Materials.—Ingrain Turkey red, and white embroidery cotton, No. 70 for linen, and 80 for cambric.

The letters are to be worked in raised satin stitch, with white cotton, and the whole surrounded by a single thread of red, sewed closely over; this throws the letters into strong relief, and has a very chaste and beautiful effect.

In future numbers we shall give other and more decorative styles of letters, for handkerchiefs, &c.

SHAMROCK-LEAF D'OYLEY.

[Fig. 4.]

Materials.—Cotton No. 16. Crochet hook, No. 17. Eagle card-board guage. 8 ch., close for a round.

1st.—16 dc.

2nd.—× 7 ch., miss 1, sc. on 2nd, × 8 times.

3rd.—× 6 ch., sc, on the centre of 7 ch., ×; repeat all round.

4th.—Dc. all round, increasing 1 in every other stitch.

5th.—7 ch., miss 2, dc. into 3rd; turn the work, 5 ch., miss 2, dc. into 3rd, × 5 times, turn the work, and repeat from the beginning of the row.

6th.—× sc. on the point of a scallop; 6 ch., sc. on centre of next scallop, 9 ch., ×; repeat.

7th.—7 tc. on 6 ch., 13 ch., × 7 tc. on next 6 ch., 13 ch., × all round

8th.—× sc. on centre of 13 ch., 26 ch., × sc. on centre of next 13, 26 ch., ×; repeat all round.

9th.—Dc. all round, increasing every other stitch.

10th.—7 ch., sc. into the same stitch, turn the work, 2 dc., 7 tc., 2 dc, in loop of 7, turn again, miss 8; repeat.

11th.—Commence with sc. on the point of the leaf, make 7 ch., sc. on the point of the next leaf, and so on all round.

12th.—X sc. on centre of 7 ch., 9 ch., ×, repeat.

13.—X sc. on centre of 9 ch., 7 ch., ; X repeat.

14th.—Sc. on centre of the chain of 7, 8 ch., slip stitch into the same, 12 ch., slip into the same, 8 ch., slip into the same; turn the work; work under the 8 ch., 1 sc., 2 dc., 6 tc., 2 dc., 1 sc.; the loop of 12 work in the same way with 12 tc., the loop of 8, with 6 tc.; fasten off; miss 2 chains of 7, sc. on 3rd., 10 ch., miss 5, dc. on the 6th., 1 ch., miss 1., sc. on 2nd, 1

ch., miss 1; slip on first of 10, work all round in tc., except the first and last stitches in sc.; fasten off; miss 2 chains of 7, and repeat from the beginning of the round.

15th.—× sc. on the point of the single leaf, 15 ch., sc. on point of the shamrock, 15 ch. ×; repeat.

16th.—Dc. all round, increasing in every other stitch.

17th.—× sc. in one stitch, 7 ch., miss 2, —; repeat.

18th.—× sc. in centre of 7 ch., 9 ch, ×; repeat.

19th.—× sc. in centre of 8 ch., 9 ch, ×; repeat.

20th.—sc. under 9 ch., × 5 tc. under the same, 12 ch., sc. under the next 9 ch, ×; repeat.

Like all other crochet work, this pattern may be greatly increased by the use of coarser materials. Worked with Evans's boar's-head cotton, No. 4, and a hook proportionably large, it will make a very pretty couvrette for a music-stool.

PINAFORE.

[Fig. 5.]

This pinafore or *blouse* is made of very fine holland, trimmed with worsted braid. There are two ways of making it: the first is that given in the engraving; the second, which has much the same effect, was brought into this country by a Russian family of the highest rank. It was made of the richest crimson velvet with gold braid and buttons.

The First Pattern.—Measure the length from the child's knee to the top of the shoulder: and cut out in holland, a perfect round, exactly double the width of the length you have taken, and two nails over, thus—if it be half a-yard from the child's knee to the shoulder, the circle must be one yard and two nails wide. In the exact centre of this cut a circle out, large enough for

the neck, and on each side of it, (distant 5 to 6 inches,) another hole for the arm. A slit is made from the neck, the straight way of the stuff, six inches long. A pair of full and long sleeves are then put in the small holes, and two lines of worsted braid go down them from the centre of the neck, on each side, confining the sleeves in plaits. Small wristbands are set on, also trimmed with braid, the neck and slit are hemmed, and trimmed in the same way, and buttons and loops added to fasten the slit. A hem, one nail broad is made all round the outer edge of the circle, and trimmed like the rest. The pinafore is then complete, being merely confined with a broad band and buckle at the waist.

The other pattern was still more simply made, notwithstanding the rich materials. As it would be best made in French merino, I will describe it in that material—two yards will be more than enough, unless the child is unusually tall. Cut off a yard and three-eighths, fold it evenly, and join up the two sides, leaving only room for an armhole. Slit the centre of the width about 6 inches, or perhaps twelve: and make a slit of six-inches, at the end of this one in the opposite direction. Cut the sleeves long, and full, at the bottom, make a hem, which trim with braid, and put them in the arm-holes; plait up the fulness on each side of the neck in large plaits, and confine them by a double row of braid which continues to the bottom of the sleeve. Hem and trim the slit in the same manner; fold in plaits the superfluous fulness of the neck, (if twelve inches have been cut) and trim it also with braid. Make a hem at the bottom of the dress and finish in like manner. A few ornamental buttons should fasten the opening on the breast, and also go down the shoulders, and a broad band round the waist completes this graceful dress. For full dress, a rich green merino, with silver braid, and silver buttons, has a very rich and chaste effect.

NECK TIE.

[Fig. 6.]

Materials.—Two shades of crochet purse twist, any color that may be desired. Crochet hook. No. 16. Eagle card-board guage. Make a chain of the required length; work one row of sc.

2nd.—Sc. on 1st, 6 ch, miss 3, sc. on 4th: repeat.

3rd.—Turn the work, 6 ch., sc. under first loop, 6 ch., sc. under next; repeat.

Continue these 2 rows until about a yard and a quarter is done, when work a row thus:—sc. on centre of 6 ch., 3 ch., sc. in centre of next; finish with a row of sc.

A ring, covered with silk, and two silk tassels, complete the neck-tie.

EMBROIDERY.

[Fig. 7.]

SUITABLE FOR THE HALF OF A HANDKERCHIEF CORNER, OR ANY OTHER PURPOSE.

For a handkerchief, I should recommend the fashionable mixture of scarlet and white embroidery cotton, No. 80. The large leaves may be worked merely in outline, being button-hole stitched in one color, whilst the veinings are done in another. The specks on the large leaf are small French knots, which I have described in the "Elementary Instructions," in this number. The fibres and tendrils are run, and sewed over with the greatest nicety. The broad veinings of the upper and lower leaf would be improved by being very delicately worked in small eyelet-holes, made with a coarse needle rather than a stiletto.

SQUARE D'OYLEY IN CROCHET.

[Fig. 8.]

The materials suitable for Table D'oyleys will be Cotton, No. 24 or 30, and crochet hook, No. 20. The D'oyley is to be worked from the Engraving, and afterwards finished with a narrow crochet edging, which will be found at the end of this book. To increase or diminish the size of D'oyleys, use cotton proportionably coarser or finer.

DEEP LACE IN CROCHET.

[Fig. 9.]

Materials.—Cotton, No. 40. Crochet hook, No. 22.

Make a chain the requisite length.

st.—+ 7 ch., miss 5, sc. on 6th +. Repeat.

2nd.—Sc. on centre of 7 ch., 7 ch. Repeat.

3rd to 7th rows. Like the 2nd.

They may all be worked backwards and forwards.

8th.—+ sc. on centre of 7 ch., 5 ch., +. Repeat.

9th.—× sc. on centre of 5, × 3 ch, miss 2, sc. on 3rd ch., miss 1, sc. on 2nd, ×. Repeat.

10th.—Sc. on the beginning of the ch., (*a.*) +3 ch., miss 2, sc. on 3rd, + twice, 6 ch., slip on same stitch, 6 ch., slip on same stitch, (*a.*) Repeat.

11th.—Sc. on centre of 6 ch., 6 ch., sc. in centre of next 6 ch., 5 ch., sc. on centre of 3 ch., 5 ch., sc. on centre of next 3 ch. Repeat.

12th.—× 3 tc. under 6 ch., 3 tc. under next 6 ch., 12 ch., +. Repeat.

13th —+ 6 dc, on 6 tc., * 3 ch., sc. in 3rd ch., * 4 times, ×. Then repeat from the beginning.

14th.—× 6 dc. in 6 of last row, * 5 ch., sc. under 3 ch., * 5 times, ×. Then repeat from the beginning.

15th.—×, 6 dc. into the last 6, * 6 ch, sc. under 5 ch. of last row, * 4 times, +. Repeat to the end, and fasten off.

COLLAR IN TATTING OR FRIVOLITE

[Fig. 10]

Materials.—Cotton, No. 3 ; Italian net.

I may observe, *en passant*, that this cotton is *the only one* which has been manufactured expressly for Tatting, and is really suited for that work.

Work the ovals and loops as seen in the Engraving, leaving threads wherever they appear to be required; draw the pattern on colored paper, from the engraving; lay the net on, and tack the various parts of them in their places, according to the design; sew over the threads, centres, &c., with the same cotton, and cut out the net; fill in the centre of each flower with a rosette of English Point (see Part III.), worked in Evans's Meckleuburgh, 100; the other open parts might also every effectively be filled in like manner. A muslin band must be sewed round the neck.

ANOTHER COLLAR IN FRIVOLITE.

[Fig. 11.]

Materials.—Tatting cotton, No. 3. Make 13 large trefoils without the pearl edge, and 14 smaller ones, leaving the length of thread shown in the engraving between every two

Make also 75 ovals with pearl edge, and two larger ones for the corners.

Make up the collar like the last, sewing over all the threads closely in a button-hole stitch.

CROCHET INSERTION.

WORKED THE SHORT WAY.

MATERIALS.—Cotton, No. 60, for children's dresses, &c.,

1st.—26 ch., miss 7, dc. on 8th., × 2 ch., miss 2, dc. on 3rd., × to the end.*

2nd.—Slip up the side of the last dc., stitch 5 ch., dc. over dc., × 2 ch., miss 2, dc. over dc. to the end.

3rd.—Slip up the side 5 ch., dc. over dc., × 2 ch., misss 2, 1 dc., × 3 times, 3 dc., * 2 ch., miss 2, 1 dc., * to the end.

4th.—Slip as before, 5 ch., dc. over dc., 2 ch., miss 2, 1 dc., 2 ch., miss 2, 7 dc., × 2 ch., miss 2, 1 dc., × twice.

5th.—Slip as before 5 ch., dc. over dc., 2 ch., miss 2, 1 dc., 2 ch., miss 2, 4 dc., + 2 ch., miss 2, 1 dc. + 3 times.

6th.—Slip as before, 5 ch., miss 2, dc. on dc., + 2 ch., miss 2, 4 dc., + twice, * 2 ch., miss 2, 1 dc. * twice.

7th.—Slip as before, 5 ch., miss 2, 7 dc., 2 ch., miss 2, 7 dc., 2 ch. miss 2, 1 do.

8th.—Slip as before, 5 ch., 1 dc. on last of 7 × 2 ch., miss 2, 1 dc., 2 ch., miss 2, 4 dc. × 2 ch., miss 2, 1 dc., to the end.

9th.—Like 7th.

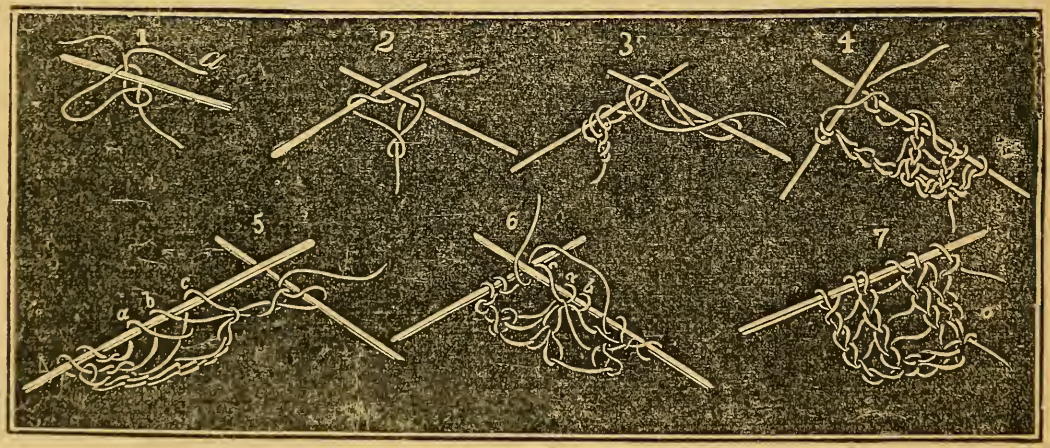
10th.—Like 6th.

This completes the pattern.

This insertion is of so delicate a texture that to appreciate it, it ought to be seen, lined with ribbon: done in coarser materials, it would be found equally pretty and useful for many articles of the lady's toilette.

Turn the work at the end of every row.

KNITTING INSTRUCTIONS.



WHATEVER other arts may become popular among ladies, that of Knitting will ever be held in high estimation, not merely from the elegance of the articles produced by an accomplished knitter, but from the great facility it offers for the employment of the invalid, the aged, and the blind. The dexterity the last named acquire, is too well known to need comment, nor would I

remark on it but for the sake of convincing those who possess the blessing of sight, that there is no good reason for a piece of simple knitting so absorbing eyes, ears, and thoughts, as to render them the mere knitting machines they usually are. To see young ladies stooping, with rounded shoulders and contracted chest, over a simple piece of knitting, no one would imagine that they were exercising an art in which the blind are the greatest adepts. The fact is, that the blind exercise their sense of touch as well as their memory, until the most elaborate pattern is produced in a manner perfectly mechanical; why then should we not be able, in the same manner, to use our fingers, whilst our thoughts, tongues, and eyes, are at liberty for the enjoyment of more intellectual pleasures? A few hints will very soon enable knitters to pursue their favorite occupation whilst reading, studying, or conversing; and although it may appear a matter of little or no consequence to be able to knit by touch, none of us can tell how soon sickness or weak sight may compel us to abandon all employment which requires strong light or exertion of thought.

The sense of touch appears to be most acute at the extreme points of the fingers; and it is desirable so to hold our work as to avail ourselves of this power. The needles are to be held in the following manner:—

The work being held in the left hand, the needle must be held closely pressed between the palm and the third and fourth fingers, whilst the foremost stitches are kept near the point by the thumb and second finger; the first is thus left free to assist in knitting, slipping the stitches forward, shortening the point of the needle, &c. The *usual* mode of knitting, is to hold the stitch between the thumb and the first finger; and those who have been accustomed to this method, and will try mine, will be astonished at the rapidity with which the delicate point of the fore finger distinguishes between one kind of stitch and another; the other needle is held between the thumb and first finger of the right hand, and rests on the hand. The thread is passed loosely round the little finger, under the second and third, and over the tip of the first, which is quite close to the needle. The thumb should be quite quiet—the jerking motion, so ob-

servable in some knitters, being both inelegant and detrimental to the work.

Knitting needles should have no sharp points. The needles should gradually taper to a rounded, smooth end, half an inch, at least, being thus gradually diminished. I have, as yet, only found one make of this description; but in no manufactured article is there a greater difference than between good and bad knitting needles.

Some patterns have a much better effect woven than knitted, principally from the superior method of diminishing; of that, and the best mode of casting on, I have given diagrams.

Fig. 1.—This gives the first process in casting on with two needles, (by far the best method.) Make a loop with your finger and thumb, slip the needle in, and with the thread (*a*) knit in the ordinary way. This forms the first loop. You will now hold the needle in the left-hand; take another in the right, and slip it into the last loop. With the point of the finger, carry the thread between the two needles, and bring the point of the right hand needle in front, (fig. 2,) when the stitch is completed. It must then be slipped on to the left-hand needle, and the process repeated.

Fig. 3.—Purling, (or pearling,) is generally known. The right-hand needle is inserted in front of the stitch, the thread passed round it, and then the point pushed backwards, and drawn out behind.

Fig. 4.—Represents the woven method of knitting three together, which should always be employed where the centre stitch is intended for the uppermost one. The usual mode is this:—slip 1, knit 2 together, pass the slip stitch over the knitted. The best way is to slip *two together* off the needle, knit the third, and slip the two over. The centre of the three stitches will then be the front one. If a stitch is to be made before and after, you will merely bring the thread in front on each occasion.

Figs. 5 and 6.—Show the manner of purling three together in the back rows, to correspond with the knitted ones. We will suppose an open hem to be on each side, as seen in fig. 7. Put the thread round the needle, immediately before the loose stitch *c*; then insert the point of the

THE LADIES' OWN BOOK,

AND COMPANION TO THE WORK TABLE.

PART IV.

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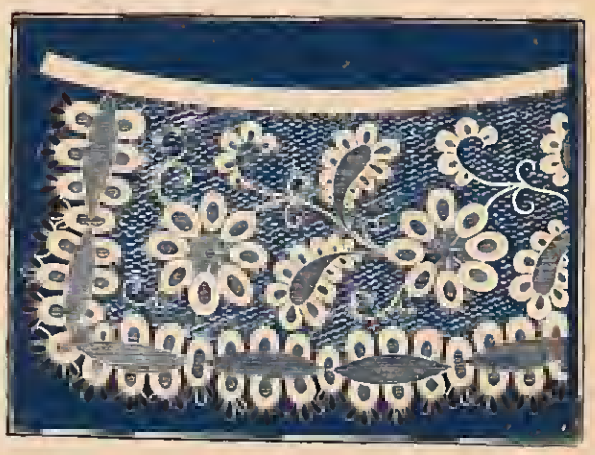
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10



11



DICK & FITZGERALD. NEW-YORK

right-hand needle in *b c*, taking both off the left-hand. Purl *a* and slip the others over them.

In working from knitting receipts it is necessary to remember that no two people knit alike, and therefore, the needles which suit one person admirably, will be too large. or too small for another. I give the sizes which suit an ordinary worker; but those who are conscious of being very light, or very loose knitters, will do well to use needles one or two sizes coarser or finer.

I trust that the above observations will enable every reader to understand perfectly the receipts for various choice and beautiful patterns in knitting, which I shall introduce, from time to time, in our pages. I therefore proceed, at once, to the articles represented in the Engraving.

INFANT'S CAP CROWN.

[Fig. 1.]

Materials.—Cotton Nos. 70 and 90. Crochet hook, No 22, eagle card-board guage, and a fine sewing needle.

This cap-crown is formed by a very pretty admixture of crochet with point lace stitches.

The sprig, which forms the centre as well as the border, is made in crochet, in a Honiton lace pattern. The mode of engraving, with figures to indicate the number of stitches in every part, is one invented by myself, already familiar to many of our readers, to whom it has been found extremely useful.

Work the crochet with No. 70 cotton. Begin the sprig at the end of the stem (*a*,) work up the two-leaved side, then the flower, and down the other side of the stem, beginning where you left off: 10 ch. for the stem.

Leaf, 30 ch., join in the first to form a loop; work the first and last stitches in sc. and all the rest in dc., three stitches being made in

the centre chain; slip 1 at the joining of the loop; 16 ch. for stem; repeat the leaf with 20 ch. instead of 30; 10 ch. for stem.

Flower.—This is worked round and round, the right side being always uppermost, and the thread being passed under the stem at every round. The inner circle is made first; 18 ch., join into a loop, and work all round in sc. × 5 ch., 1 dc. through every 3rd of last round, × 5 times, 5 ch., slip 1 at the stem. Work round these in sc. * 13 ch., 1 sc. through dc. of last round * 5 times 13 ch., slip 1 on the stem. Sc. all round, working on the chain stitches only. Make a slip stitch at the stem to close the flower well; sc. on the 10 ch; then make a leaf of 20 ch. opposite to the last; 8 sc. on chain.

Bud.—22 ch., 1 dc. on the 18th, × 2 ch., miss 2, 1 dc., × twice, 2 ch., miss 2, slip 1. *This forms the open part of the bud.* Work round it, 1 sc., 1 dc., 5 tc., 2 dc., 1 sc., 4 ch., 3 sc. on 4, 2 slip, 4 ch., 3 sc. on 4, 1 sc., 2 dc., 5 tc., 1 dc. 1 slip. Slip down the stem of the bud, sc. 8 on the flower stem, make a leaf opposite the first, work down the stem, and fasten off.

Take a fine needle, and run a few stitches on the wrong side with each end, when you may cut them off closely.

The Border which would serve very well for a collar, or any other article, is made thus:—

32 ch. for each pattern, or 256 for the round. Close, to form it into a circle, and on one side of the chain work thus:—

1st round.— × slip 2, 2 ch., miss 2, 1 dc. * 2 ch., miss 2, 1 tc., * twice; 2 ch., miss 2, 1 dc., 2 ch., miss 2, slip 2, 20 ch., miss 14, slip 2, × 8 times.

2nd, or outer round.—(To be worked on the other side of the chain.) × 2 slip on 2 slip, 1 sc., 1 dc., 1 tc., 8 long tc., 1 tc., 1 dc.. 1 sc, × 16 times.

3rd or inner round.—(To be worked on the first, beginning at the open hem.) × 2 slip on 2 slip, 1 sc., 2 dc., 8 tc., 2 dc. 1 sc. 2 slip; then on the 20 ch., 1 sc., 7 dc., 1 sc., 1 slip, 12 ch.; form these into a loop, work round them in sc., then continue on the 20, 1 slip, 1 sc., 7 dc., 1 sc., × 8 times. Fasten off, and put on the pearl edging with the ends of thread.

To make up the crown, draw a circle the size of the copy, on mounted paper, tack the crochet

on it, and connect all the parts with open English lace worked in Evans's boar's-head, No. 90. (For the Point-Lace Stitches, see Part III. of this work.)

Those who prefer it, may sew the crochet on a round of Brussels net, as is so generally done with real Honiton lace.

INITIALS.

[Fig. 2.]

Materials. — Embroidery cotton, No. 70, white, and ingrain scarlet. These letters are particularly suitable for marking linen, and similar heavy articles. They should be done in satin-stitch, with the white cotton, and then every part should have a fine scarlet thread run on each side of it, *surrounding the raised part*, and sewed closely over with the same ingrain scarlet cotton.

[Fig. 3.]

White embroidery cotton, No. 80. The work of these letters should be very delicately done, the eyelet holes made with a coarse needle; the point of a stilletto would make them too large. These letters are suitable for handkerchiefs.

KNITTED BAG.

[Fig 4.]

Materials.—7 shades of pink, blue, or green German wool, 2 yards of silk cord to match, and 10 silver rings; bone needles, No. 8. Cast on 90 stitches with the darkest shade.

1st.—Slip 1, ×make 1, knit 2 together, knit 2 together, make 1, knit 1, ×; repeat to the end.

2nd row.—Plain knitting. Do two rows in every shade progressively, until you come to the lightest, when you will knit four, then two of every shade back to the darkest, with which you will fasten off. Sew up the side.

For the foundation use four needles, No. 20. Pick up 30 stitches on each of three needles, and knit 3 plain rounds with the darkest shade but one.

4th round.—Make 1, k. 2 t., repeat.

5th.—(With the next lightest shade, continuing to change the wool every fourth round,) knit 12, knit 2 t., repeat.

6th.—Knit 11, knit 2 t., repeat.

7th.—Knit 10, knit 2 t., repeat.

8th.—Plain knitting.

9th.—Make 1, knit 2 t., repeat.

10th.—Knit 2 t., k. 9, repeat.

11th.—Knit 2 t., k. 8,, repeat.

12th.—Knit 2 t., k. 7, repeat.

13th.—Plain knitting.

14th.—Make 1, k. 2 t., repeat.

15th.—K. 8, k. 2 t., repeat.

16th.—K. 7, k. 2 t., repeat.

17th.—K. 6, k. 2 t., repeat.

18th to 22nd.—Like the last 5.

23rd.—Plain knitting.

24th.—M. 1, k. 2. t., repeat.

25th.—K. 2 t., k. 5, repeat.

26th.—K. 2 t., k. 4, repeat.

27th.—K. 2 t., k. 3, repeat.

Take up the remaining stitches and sew up the centre, on the wrong side, with an embroidery needle.

LACET BAG.

[Fig. 5.]

This bag is made, as its name implies, of *Braid*, (that is, Lacet); it is done very much in the manner of point-lace.

Draw the pattern on colored paper, of the proper dimensions for the bag; paste a calico lining on the wrong side of the paper, and with colored silk braid go over all the black lines, fastening the ends of braid very neatly and securely to each other. Then all the double lines seen are to be worked in Venetian bars, and the single ones in Sorrento bars, with sewing-silk exactly the color of the braid. Work the Venetian bars on three or four threads, and run the needle in the braid from one to the next.

When complete, it must be removed from the paper, and another side done. The bag must then be made of silk that will harmonize well with the color of the braid, as green with violet, orange gold color, with maroon or purple, and so on. A steel clasp and tassels complete this elegant bag.

D'OYLEY IN SQUARE CROCHET.

[Fig. 6.]

For full directions for Square Crochet, see Part I. this work.

Materials. — Cotton, No 36, with crochet hook, No. 22, eagle card-board guage, will make this D'oyley a proper size for dessert.

For other purposes, coarser or finer materials may be used A pretty edging should be worked all round it. One of the most suitable is that termed the Ivy-leaf Edging, in the "Home Circle," No. 101, Vol. IV., or Fig.

8, on the frontispiece of this number, will do as well. I may here give a hint for which, doubtless, many of my readers will thank me. All the designs given for D'oyleys and Anti-Macassars in square crochet may be equally well worked in square netting, the pattern being darned in afterwards. The material used for Anti Macassars should be good and strong knitting cotton, Evans's Nos. 8 or 12; but D'oyleys look best done in Evans's Mechlenburgh thread, Nos. 7 or 8, the design being darned in Mecklenburgh, No. 12.

Square Netting is done in the following manner:

Begin with one stitch only, and net backwards and forwards, increasing one stitch at the end of every row until as many squares are made as may be required, reckoning from the point up one side. Then decrease, in the same manner, until only one stitch is left. When stretched out, this forms a perfect square, every stitch being true. Should an oblong piece be required, (as for a Bread-basket D'oyley,) work to the widest part as already directed, then continue to increase at one side, leaving a stitch at the other, until as much more is done as may be necessary for the entire length. Finish as in the perfect square. Crests and coats of arms are particularly suitable for working in square netting

CROCHET EDGING.

[WORKED THE LONG WAY.]

[FIG. 7.]

MATERIALS.—For Anti-Macassars, use cotton No. 8; crochet hook, No. 16. For trimming petticoats, cotton, No. 30; crochet hook, No. 19 or 20. Make a chain of the length required; or, to trim an Anti-Macassar, work a row of sc. all round.

1st.row.—Dc.

2nd.—1 dc., 1 ch., miss 1. Repeat.

3rd.—+ 7 sc, 5 ch., miss 1, 1 dc., 6 ch., miss 1, 1 dc., 7 ch, miss 1, 1 dc., 6 ch, miss 1, 1 dc. 5 ch., miss 1, +. Repeat. (In working an Anti-Macassar, do not miss *any* at the corners in this row, and take care that the 7 chain comes exactly at the corner. This will allow a sufficient fulness for the shell to lie flat.)

4th.— + 5 sc. (beginning on the second of 5,) 5 ch., sc. under the first loop ; * 6 ch., sc., 7 7 sc. in last row,) 5 ch, sc. under first loop, * 6 ch, sc. under next loop, * 4 times, 5 ch., +. Repeat.

5th.— × 3 sc., (beginning on the 2nd of the 5,) 5 ch., sc., under the first loop; * 6 ch., sc. 7 under next loop, * 6 times, 5 ch., +. Repeat.

6th.—+ 1 sc. on centre of 3 in last row, 4 ch., sc. under first loop, * 5 ch., sc. under next. * twice, + 6 ch. sc. under next, + twice, † 5 ch., sc. under next, † twice, 4 ch., +. Repeat.

7th.—*Begin on the sc. stitch*, + 4 sc., 4 ch., slip the needle in the threads of the last sc. stitch, and draw the thread through, +, continue thus all round. Work every stitch of the last row; the appearance is that a strong and solid edge, with dots at equal distances.

[WORKED THE SHORT WAY.]

This Edging being more suitable for trimming articles of the lady's wardrobe than Anti-Macassars and D'oyleys, should be worked with Evans's boar's-head, No. 30, crochet-hook No. 20 ; or for children's dresses, cotton, No. 40, crochet hook, No. 22, eagle card-board guage.

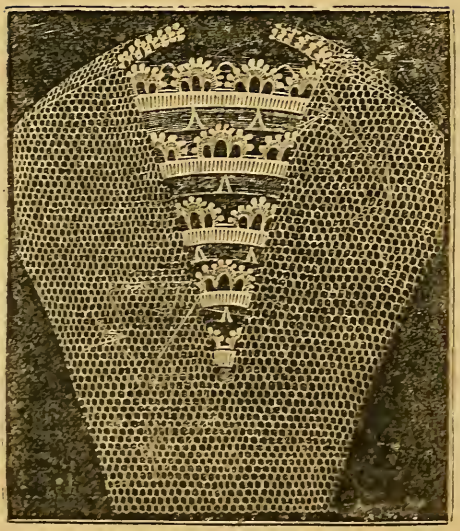
Make a chain of 17. Miss 7, dc. in 8th, 2 ch.; miss 2, dc. in 3rd, 5 ch., miss 5, dc. in last.

2nd.—Turn the work.—3 ch., 5 dc. on 5 ch., 3 ch., miss 2, 1 dc., + 3 ch., miss 1, 1 dc., + twice, 4 ch., miss none, 1 dc.

3rd.—Turn the work. 5 ch., dc. under first loop, 3 ch., dc. under the second, 3 ch., 4 dc., (the 1st on 1st ch. of the next loop,) 2 ch., miss 2, 1 dc. on the chain immediately after 5 dc., 5 ch., miss 5 dc., dc. on third of the 3 ch. at the edge.

Repeat the 2nd and 3rd rows until the required quantity is completed.

LADY'S CHEMISETTE.



MATERIALS.—Cotton No. 40, crochet hook, No. 22, eagle card-board guage.

Make a chain of 36 stitches.

1st.—Dc.

2nd.—Open square crochet.

3rd.—Dc.

4th.—Open square crochet.

5th.—Dc.

6th.—10 sc., 10 ch., miss 4. 1 dc. under 5th ch., 16 ch., miss 5, 1 dc. under 6th, 10 ch., miss 4, 1 dc. under 5th. Turn, and work the three loops in sc; turn again, and work them in dc.; turn again, and work three scallops in the first large one, thus: × 1 sc., 1 dc. in one stitch, 3 tc. in the next, 1 dc., 1 sc in the next, × 3 times; then, on the large loop work six times in the same way, and on the other small, three times; finish the row in sc.

7th.—Turn the work; make 15 ch., 2 sc. on the 5th and 6th of the loop of 10, 7 ch., 2 sc. at the back of the second loop, in the eighth and ninth of the chain of 16; 7 ch., 2 sc. on fifth and sixth of the first loop of 10; 15 ch., 2 sc. on the last two stitches at the end of the row.

8th.—Turn the work, and do a row of sc.

9th.—Turn; 15 ch., 2 dc. over the middle loops of the first scallop, 15 ch., 2 dc. in the middle of the second scallop, 15 ch, 2 dc. in the third scallop, 15 ch.; sc. on the last stitch of the row.

10th.—Turn and work a row of dc.

11th.—Turn and work a row of open square crochet.

12th.—Like tenth.

13th.—Like eleventh.

14th.—Like tenth.

Then repeat from the sixth row, observing that as the first lace row has only one scallop and this has two, you must count the number of stitches in the last row, and leaving three from the centre for half of the space between the two flowers, and sixteen for the three loops, so that you will work in sc. from the beginning of the row to within nineteen of the centre; then the chain of ten, of sixteen, and of ten again, as directed in row 6, and six sc. stitches in the centre; the remainder of the row to correspond with the first part.

The rest of the Chemisette is to be worked according to the directions already given, observing, that as the number of stitches gradually increases, an extra scallop must be made in every new pattern, and care must be taken that they fall regularly between those of the previous row.

When a different depth is done, to come up to the neck, leave a space of two patterns or so, in the centre, and continue working at each side, not increasing at the outer edge, and diminishing every row at the inner one, in order to fit the neck.

It is to be set in a habit-shirt of net or Mull muslin, and two rows of crochet-lace put round the neck.

ANTI-MACASSAR.

[Fig 8]

Materials.—Cotton, No. 12. Crochet hook, No. 14. Eagle card-board guage.

Make a chain of 9. Close in the 3rd for a round, leaving 2 chain. Work under this round 12 dc.

+ Sc. on 1st dc., 5 ch. miss 1, + 6 times.

+ Sc. on 1st stitch of the 1st chain of 5, 3 dc. on three next, sc. on 5th, slip on sc., + 3 times ; repeat from the beginning until as many are done as may be required for the length of an Anti-Macassar, without a border. Turn, and work the three loops left in each flower, like the first three, with a single crochet stitch on the chain which connects them. Break off your cotton. 5 ch., dc. under each side of the centre stitch of the second loop, 9 ch., dc. in the same place of the next flower, and continue so to the end, leaving off with 5 chain Work on this a row of dc., then an open row, thus :—1 tc., 1 ch., miss 1. Repeat.

The next row in dc.

Make another length of flowers, and join them to the last row, thus :—in working the second side of the flowers, join the middle loop to the last row of dc., at the same intervals as the previous row of flowers is united.

Repeat alternately the open hem and the flowers, until the Anti-Macassar is sufficiently wide, finishing with the three rows which form the open hem. Work an open hem at the other side, and at both ends, carrying the dc. all round. Beyond this is a round of small eyelet-holes which are thus worked :—×, make a chain of 9, close in 7th for a loop, under which work 2 dc. ; drop the loop off your hook, take up a loop of the edge of the Anti-Macassar, then the dropped

loop and make 3 more dc. under the chain, reckoning as *one thread* the dropped loop and that of the border, + repeat,—joining such eyelet-hole to every fifth chain of the Anti-Macassar. Work the 2nd side of the eyelet-holes at each corner, make a chain all round connecting it with the eyelet-holes in every fifth stitch. Next round, 1 dc. in the middle loop of the 2nd side of the eyelet-holes, 4 ch., repeat throughout the round with 5 *ch. at the corners*, dc. all round, working three stitches in one at the corners.

Next round, × 1 tc., 1 ch., miss 1, × all round, not missing any at the corners.

Next round, dc, with three in one at the corners.

Next, × 5 dc. 5 ch., miss 1, 1 dc., 7 ch., miss 1, 1 dc., 5 ch., miss 1 ×, repeat all round, taking care that the 7 ch. come exactly at each corner.

Next, sc. on each side of the 3rd dc., × 3 ch., sc. in the loop of 5, 3 ch., sc. in the centre of the loop of 7, 3 ch., sc. in the 2nd loop of 5, 3 ch., sc. on each side of the 3rd of the 5 dc.

Next, sc. on a loop, + 3 ch., sc. on next, ×, repeat all round, but with 5 ch. at the top of each Vandyke, and three chains of 5 at each corner.

This is one of the patterns which look extremely well when formed by an intermixture of cotton and wool, or colored and white cottons. A rich scarlet, green, or cerise wool may be used for all the eyelet-holes and the edge: the open-hems, throughout, in white cotton; or pink and drab cottons wash and wear extremely well, and possess the additional advantage of not being so soon soiled as white inevitably is, particularly in London.

CROCHET MAT.



Materials.—Berlin wool —3 shades of brown, 3 of green, 1 of violet, and 1 of yellow.

Make the eyelet-hole in the centre, with the lightest brown; 9 ch., form into a round, and work under it 18 sc. stitches.

Take the medium shade of brown and make 6 similar eyelet holes, which are to be joined to each other, and to the centre one, by sewing them at the back with a rug needle.

With the darkest brown, make 12 more eyelet holes, and having worked them all round in sc., join them to the 6, (2 to each) as seen in the Engraving.

Twelve heartsease must then be worked, thus: with violet wool make a chain of 5, close into a round, + 11 ch., sc. under the loop, + twice, 3 ch., slip at the back of the loops, work in dc. round the two loops, missing the last stitch of the first loop, and the first of the second, and working together the two stitches at the joining of the two loops. End with a sc. under the chain of five.

Take the yellow, sc. under the chain of 5, 9 ch., sc. under same, 11 ch., sc. under same, 9 ch., sc. under the same.

Slip on the round to the beginning of the yellow, and dc. the third violet and second yellow chain together; dc. all round the 9 ch., connect it to the 11 by two stitches, and then dc. round the 11; join the second 9 to the 11 by two stitches, and, at the last two, connect with the first violet petal. Fasten off, and sew the twelve hearts-ease round the eyelet-holes.

Take the middle shade of green, × sc. on the left side yellow petal of the first heartsease, 12 ch., sc. on the right side yellow petal of the second, 9 ch., slip across the back of the flower, ×; repeat all round

With the same shade of green—× 7 dc. on the top of the violet petals of the first heartsease, 3 ch., 2 dc. on the centre loops of the 12 ch., ×; repeat all round.

Dark green, 5 sc. × 4 ch., miss 1, sc. the other three, 5 sc., 6 ch., miss 1, sc. 5 of them, 5 sc., 4 ch., sc. 3 of them, 10 sc. ×; repeat all round, ending with 5 sc. The chains form veinings for leaves.

Second shade of green—sc. on sc., and tc. all round all the veinings, working two in one at every point.

Take the lightest green, and repeat the preceding round, working three in the two at the point of each vein, and catching the sides together.

With the same shade, work the scallops all round, + dc. in 1 stitch, 3 tc. in next, 1 dc. in next ×: repeat.

ELEMENTARY INSTRUCTIONS IN TATTING OR FRIVOLITE.

For a considerable period the art of Tatting, long disused in this country, has been revived in the fashionable world; and like many other things which have disappeared for a time, has acquired greater lustre and beauty than it ever before possessed.

The exercise of the art of Tatting as known to our grandmothers, was merely an elegant apology for exhibiting a pretty hand and brilliant rings; the actual production was never more elaborate than a neat, but rather substantial edging for a child's dress or a lady's frill. No wonder that our friends on the other side of the Channel christined this apology for a lady's idleness pre-eminently by the appropriate term *Frivolite*. At the late French Exposition of Industry, however, some very beautiful and elaborate specimens having been exhibited, this kind of work again became the rage, both in France and England; and doubtless the elegant pieces of Tatting which may be seen in our own Exhibition, will tend yet further to keep the work popular.

The only necessary instruments are the shuttle, or short netting-needle, and a gilt pin and ring, united by a chain. The thread used for *Frivolite* should be strong and soft; something like knitting-cotton.

The first point to be attended to in Tatting, is the mode of holding the hands. The shuttle, filled with thread in the manner of a netting-needle, should be held between the thumb and the first and second fingers of the right hand, about half-a-yard of the thread being unwound. Take up this thread two or three inches from the end, between the thumb and first finger of the left hand, letting the end fall in the palm of the hand; pass

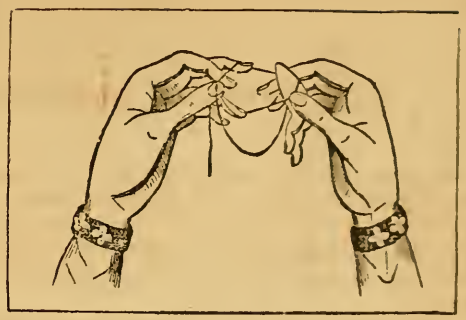
the thread round the other fingers of the right hand, keeping them rather apart from each other, and bring it again between the thumb and fore-finger, thus making a circle round the extended fingers.

Two stitches only are used in Tatting, and it is usual to do each alternately, as a prettier edging is thus formed than can be made in any other way. This is, therefore, called the *double stitch.*

The first stitch to be learned is termed the English Stitch. This is made in the following manner :—

Let the thread between the right hand and the left fall towards you, (as will be seen in the Engraving), slip the shuttle under the thread between the first and second fingers, and draw it out to the right rather quickly, keeping it in a horizontal line with the left hand. It will be found that a slipping-loop is formed on this thread with that which went round the fingers.

Hold the shuttle steadily, with the thread stretched tightly out, whilst with the second finger of the left hand, you slip the loop thus made under the thumb.



I may here remark that when Tatting will not draw up, it is because the operation is reversed; and instead of the loop being formed by the thread round the fingers, it is formed by that connected with the shuttle. This is usually caused by the worker letting the thread from the shuttle hang loosely instead of drawing it out, and holding it at full stretch.

There is very little difference between the French and the English stitch. It simply consists in throwing the thread in a loop over the left, and inserting the shuttle *upwards* under the circle

round the fingers, instead of *downwards*, as in the English stitch.

The accompanying Engraving gives a clear idea of the manner in which this is to be done. The shuttle is drawn out, and the stitch formed exactly in the same manner as in the previous stitch



The two stitches thus made form one double stitch; and when as many are done, *and drawn close to each other*, as may be directed, the stitches are held between the first finger and thumb and the other fingers are withdrawn from the circle of thread, which is gradually diminished by drawing out the shuttle until the loop of Tatting is nearly or entirely closed The tatted loops should be quite close to each other, unless particular directions to the contrary are given.

Sometimes Tatting is ornamented by a succession of tiny loops, something like pearl-edging; these are made with the pin previously spoken of.

Slip the ring on the left hand thumb, that the pin, being attached to the chain, may be ready for use. Make as many double stitches as the directions prescribe, twist the pin in the circle of thread, and hold it between the fore-finger and thumb whilst making more stitches; repeat.

Tatting should always be done with a very cool, dry hand.

Common Tatting is merely a length of tatted loops, with or without picots.

Trefoil Tatting is done by drawing up tightly three loops, made quite close together, and then leaving a short space before making more. The Trefoil is sewed into shape afterwards with a common sewing-needle.

A pretty variety may be made by trimming a number of large loops with others very much smaller, which should be sewed round them. In this case a little distance must be allowed between all the large loops.

I should always advise learners to use coarse crochet silk for their first attempts in Tatting, as it is very much easier to do with this material than with any other.

Tatting is usually sewed on net, for collars, &c. I, however, greatly prefer the effect when the Tatting is formed into a solid mass by the aid of Point-lace stitches. Diagrams of all these may be found in Part III. of this work.

EMBROIDERY ON CAMBRIC.

[Fig. 1.]

SUITABLE FOR THE CORNER OF A HANDKERCHIEF.

Materials.—1 ngrain red and white embroidery cotton, No. 80.

The design may be traced on the cambric from that given in the Engraving, and then worked in raised satin-stitch; the flowers (excepting the calyxes) in red cotton, and the leaves, stems, and calyxes in white. The little dots in the flowers are raised.

[Fig. 2.]

TO CONTAIN INITIALS.

Materials.—Either the same as in the preceeding, or white embroidery cotton only. For a morning handkerchief, it would look very well in scarlet, the initials only being in white. The little rounds in this design are eyelet-holes very neatly sewed over.

KNITTED LACE COLLAR.

[Fig. 3.]

Materials.—Cotton, No. 40 ; needles, No. 24. Cast on fifteen stitches.

1st Row.—Knit 2, m. 1, k. 1, m. 1, k. 2, sllp 1, k. 2 t., pass the slip-stitch over, k. 2, m. 1, k. 1, m. 1, k. 2, slip 1, k. 1, pass the slip-stitch over.

2nd, and every alternate row.—Purl all but two, and knit them plain.

3rd.—Knit 2, m. 1, k, 3, m. 1, k. 1, slip 1, k. 2 t., pass the slip-stitch over the knitted, k. 1, m. 1, k. 3, m. 1, k. 1, slip 1, k. 1, pass the slip-stitch over.

5th.—Knit 2. m. 1, k. 5, m. 1, slip 1, k. 2 t, pass the slip-stitch over, m. 1, k. 5, m. 1, slip 1, k. 1, pass the slip-stitch over.

7th.—Knit 4, slip 1, k. 2 t., pass the slip-stitch over, k. 2, m. 1, k. 1. m. 1, k. 2, slip 1, k. 2 t., pass the slip-stitch over, k. 2 m. 1, k. 1.

9th.—Knit 3, slip 1, k. 2 t., pass the slip-stitch over, k. 1, m. 1, k. 3, m. 1, k. 1, slip 1 k. 2 t., pass the slip-stitch over, k. 1, m. 1, k. 2.

11th.—Knit 2, slip 1, k. 2 t., pass the slip-stitch over, m. 1, k. 5, m. 1 slip 1, k. 2 t., pass the slip-stitch over, m. 1, k. 3.

12th.— As 2nd. Repeat until sufficient is done, then trim it with lace. Take up the stitches at the neck. Knit one row, taking two together every ten. Knit a few rows more and cast off.

For the edging, the same materials. Cast on sixteen stitches, and knit one plain row.

1st.—Knit 2, × m. 1, k. 2 t., × twice, k. 2, * m. 1, k. 2 t., * 3 times, m. 1, k. 2.

2nd.—Pearl 11, k. 6.

3rd.—Knit 2, × m. 1, k. 2 t., × twice, k. 3, * m. 1, k. 2 t., * 3 times, m. 1, k. 2.

4th.—Pearl 12, k. 6.

5th.—Knit 2, × m. 1, k. 2 t., + twice, k. 2, m. 1, k. 2, * m. 1, k. 2 t., * 3 times, m. 1, k 2

6th.—Pearl 14, k. 6

7th.—Knit 2, + m. 1, k. 2 t, + twice, k. 2 t., m. 1, k. 1, m. 1 k. 2 t., k. 1, * m. 1, k. 2 t., * 3 times, m. 1, k. 2.

8th.—Pearl 15, k. 6.

9th.—Knit 2, + m. 1, k. 2 t., + twice, k. 1, m. 1, k. 3, m. 1, k. 2 t., k. 1, * m. 1, k., 2 t., * 3 times, m. 1, k. 2.

10th.—Pearl 16, k. 6.

11th.—Knit 2, + m. 1. k. 2 t., + twice, k. 1, m. 1, k. 2 t., k. 1, k. 2 t., m. 1, k. 2 t., k. 9.

12th.—Knit 1, ×, k. 2 t., m. 1, × 4 times, p. 7, k. 6.

13th.—Knit 2, × m. 1, k. 2, × twice, k. 2, m.1, k. 3 t., m. 1, k. 11.

14th.—Knit 1, k. 2 t., × m. 1, k. 2 t., × 4 times, p. 5, k. 6.

15th.—Knit 2, + m. 1, k. 2 t., × twice, k. 1, k. 2. t., m. 1, k. 2 t., k. 10.

16th.—Knit 1, k. 2 t., × m. 1, k. 2 t., × 4 times, p. 3, k. 6.

17th.—Knit 2, × m. 1, k. 2 t., × twice, k. 13.

18th.—Like 16th, but purl 2.

19th.—Knit 2, + m. 1, k. 2 t., × twice, k. 2 t., k. 10.

20th.—Like 16th, without purling any.

21st.—Knit 2, × m. 1, k. 2 t., × twice, k. 10.

22nd.—Plain knitting.

Repeat as often as may be required.

I may observe that this Edging is well suited for the trimming of a counterpane, or any similar large piece of work. It should, of course, be knitted in suitable materials.

SPANISH CROCHET EDGING

[Fig. 4.]

Materials.—Cotton, No. 16; crochet hook, No. 18; eagle card-board guage.

29 ch., turn, sc. in 15th, 5 ch., slip into the same stitches, × 7 ch., miss 4, sc. in 5th, 5 ch., slip into the same, × twice, 7 ch., sc. in 1st ch.

—this forms the foundation. You will now begin to work the pattern.

1st.—Turn the work, 7 ch., sc. under last 7, 5 ch., slip on the sc. stitch, × 7 ch., sc. under next loop, 5 ch., slip on the sc. stitch, × 3 times, 5 ch., sc. under the same loop.

2nd.—Turn the work, and slip 3 on 3 of the last 5 ch., + 7 ch., sc. under the next loop, 5 ch., slip on sc. stitch, + 3 times, 7 ch., sc. under last loop.

3rd.—Turn the work, × 7 ch., sc., under the next loop, 5 ch., slip on sc. stitch, × 4 times, 4 ch., 3 dc. under the same loop, 3 ch., 1 dc. in the last of the 3 slip of the preceding row, 4 ch., 1 dc. in the first of the 3 slip, 3 ch., 2 dc. and 1 sc. in the first loop of the foundation.

4th.—Turn the work, 3 ch , 3 dc. under first loop, 3 ch., 4 dc. under next, 3 ch., 3 dc. under next, 3 ch., 1 sc. under next, + 7 ch., sc. under next loop, 5 ch., slip through sc. stitch, × 3 times, 7 ch., sc. under the last loop.

As *Dentelles de Laine* are at present such fashionable trimmings for aprons, dresses, and mantles, our friends would find such an edging as the above, done in black or colored Pyrenees wool, far more beautiful and economical than anything they can purchase. It may also be done in crochet, or netting silks, and would then be a most elegant trimming for the Mandarin sleeves, and *berthes* of dresses.

When fine cotton edging is desired use No. 30, and crochet-hook 20 or 21.

COLLAR IN FRIVOLITE.

[Fig. 5.]

Materials.— Bobbinet and fancy ditto, for the foundation of the collar. For the Frivolite, use Tatting-cotton, No. 3.

Cut out two collars, one in each kind of net, and connect them by a line of close button-hole stitch at the distance of an inch-and-a-quarter from the outer edge and ends. Then cut off the inner part of the fancy net and the outer of

the plain, leaving thus one complete collar composed of two kinds of net.

Make in Frivolite twenty-five stars of eight loops each, all drawn up as closely as possible. The loops should consist of about twenty double stitches each; make also twenty-four eyelet-holes in Tatting; sew the stars and eyelet-holes alternate on the line of button-hole stitch, beginning and ending with a star. Then make as many loops (all at a distance from each other) as may be necessary to cover the plain net in the manner seen in the Engraving; sew them on along the lines of thread.

For the border, do a length of Tatting in alternate single and trefoil loops, with a small piece of thread between each; and, after whipping the net, sew the Tatting on. The corner trefoils should be larger than the others.

A narrow band of net may be put on the neck.

Ladies who prefer Crochet to Tatting, may work any pattern given for Frivolite in their favorite manner, by substituting dc. stitches instead of the double tatting stitches.

For working eyelet-holes in Crochet, I refer my readers to the instructions for the Anti-Macassar, in Part V. of this work.

COLLAR IN FRIVOLITE.

[Fig. 6.]

Materials.— Tatting-cotton, No. 3; shuttle and pin.

Make 22 trefoils thus: 18 double stitches for each loop, which must be drawn up quite tightly; three of these form a trefoil.

Make 22 trefoils, of 15 double stitches, in the same manner for the next row; and then a similar set of 12, 9, and 6 double stitches in each loop Sew the trefoil of a collar of fancy net; put on 2 rows of tatted purled edging, as indicated in the Engraving, finish last line of Trefoils with a tatted round, and sew a muslin band round the neck.

FISH CLOTH.

[Fig. 7.]

Materials.—Cotton of the following colors: two reels white, two green, one dark blue, one light blue, one black, one lemon color. The colors will be indicated throughout by their respective initials. The cotton should be Nos. 10 or 12, and a very small quantity of Evans's boar's-head, No. 40; hooks, Nos. 10 and 20; eagle card-board guage.

Begin by making the lemon slices thus:—with cotton, No. 40; hook, No. 20, make 1 chain of 12; close it into a loop, and work it all round in dc., taking the stitches under the chain. Do this four times, when all the pips will be made. With the yellow cotton, work a chain, connecting all these from point to point, in a circle. Work a round of white in the yellow, with two tc. stitches in every chain Then a round of tc. in yellow on the white, with two stitches in every alternate one. This completes one lemon slice. Four of them must be made and sewed on the corners of the fish cloth after it is completed. The pips only are to be done with a fine needle and fine cotton.

With the coarse white cotton, and hook, No. 10, make a chain of 116; work eight rows in open square crochet.

9th.—17 os. in white, 1 dc. in dark blue, 3 dc. in light blue, 2 ch. in white, 2 dc. light blue, 18 open squares in white. Observe that in future rows the colors will be indicated by their respective initials.

10th.—17 os. w, 1 dc. d. b., 4 dc. l. b., 2 ch. w, 3 dc. l. b., 18 os w.

11th.—17 os. w.,2 dc. d. b. 3 dc. 1 l. b2,. 2 dc. w., dc. l. b., 17 os. w.

12th.—16 os. w., 3 dc. d., 2 dc. l. b., 2 dc b., (to form the eye), dc. w., 4 dc. l. b., 17 os. w.

13th.—16 os. w., 4 dc. d. b., 3 dc. l. b., 4 dc. w., 5 dc. l. b., 17 os. w.

14.—16 os. w., 4 dc. d. b., 4 dc. l. b., 4 dc. w., 5 dc. l. b., 16 os w.

15th.—15 os. w., 4 dc. d. b., 4 dc. l. b., 5 dc. w., 4 dc. l. b., 1 dc. d. b., 15 os. os. w.

16th.—15 os. w., 4 dc. d. b., 3 dc. l. b., 6 dc. w., 2 dc. l. b., 1 dc. d. b., 3 dc. l. b., 1 ch. w.; open squares in white to the end.

17th.—15 os. w., 4 dc. d. b., 4 dc. l. b., 6 dc. w., 1 dc. l. b., 6 dc. l. b.; open squares in white to the end.

18th.—14 os. w., ending with one chain, 4 dc. d. b., 4 dc. l. b., dc. w., 2 dc. d. b., 1 dc. w., 6 dc. l. b.,; finish with os. in white.

19th.—14 os. w., 4 dc. d. b., 4 dc. l. b., 11 dc. w., 6 dc. l. b.; open squares to the end in white.

20th.—14 os. w., 4 dc. d. b., 4 dc. l. b., 13 dc. w., 6 dc. l. b.; finish with open squares in white.

21st and 22nd.—Like 20.

23rd.—13 os. w., 1 ch. w., 3 dc. d. b., 5 dc. l. b., 15 dc. w., 7 dc. l. b.; open squares in white to the end.

24th.—13 os. w., 3 dc. d. b., 5 dc. l. b., 17 dc. w., 6 dc. l. b.; finish with white in os.

25th.—Begin on the first, leaving out the open squares. 3 dc. d. b., 5 dc. l. b., 19 dc. w., 5 dc. l. b.

26th to 31st inclusive.—The same. Now turn back to the twenty-fifth row, and begin a chain in the last stitch of the light blue for the fin; let the chain be composed of twelve stitches; on that chain, work 2 sc., 3 dc., 7 tc.: turn, and work 7 dc., 2 sc., which will make it even with the row above, if the three last stitches are missed along this; work a row of sc to unite it to the fish, as in the Engraving. Then work open squares in white from the row you first missed, then to the last, that is, the thirty-first row. Do the same on the other side of the fish, taking care that the lower fin reaches a little lower than the upper one. Begin the second fin on the twenty-sixth row.

32nd.—13 os. w., 1 ch. w., 4 dc. d. b., 5 dc. l. b., 17 dc. w., 5 dc. l. b; finish with open squares in white.

33rd.—13 os. w., 2 ch. w., 4 dc. d. b., 5 dc. l. b., 15 d.c w., 5 do. l. b; finish as before.

34th.—14 os. w., 3 dc. d. b., 5 dc. l. b., 13 dc. w., 5 dc. l. b.; finish as before.

Cont'd.

35th.—14 os. w., 3 dc., d. b , 5 dc. l. b., 11 dc. w., 5 dc. l. b. : finish as before.

36th.—14 os. w., 1 ch. w., 3 dc. d. b., 5 dc. l b., 9 dc. w., 5 dc., l. b.; finish with white os.

37th.—15 os. w., 3 dc. d. b., 5 dc. l. b., 7 dc. w., 5 dc. l. b.; finish with white open squares.

38th.—15 os., w., 1 ch. w., 3 dc. d. b., 5 dc. l. b., 5 dc. w., 5 dc. 1 b.; finish with white os.

39th.—The same.

40th.—15 os. w., 2 ch. w., 3 dc. d. b., 4 dc. 1 b., 5 dc. w., 3 dc. l. b., 2 dc. 2 ch. w.; open squares in white to the end.

41st.—16 os. w., 2 dc. d. b., 4 dc. l. b., 5 dc. w., 2 dc. l b., 2 ch.; open squares in white to the end.

42nd.—15 os. w., 1 ch. w., 2 dc. d. b., 4 dc. l. b., 7 dc. w., 2 dc. l. b.; open squares in white to the end.

43rd.—15 os. w. 2 dc. d. b., 4 dc. l. b., 9 dc. w., 2 dc. l. b.; finish with open squares to the end.

44th.—14 open squares in white, 2 dc. d. b., 4. dc. l. b., 4 dc. w., 2 dc. l. b., 5 dc. w., 2 dc. l. b.; open squares in white at the end.

45th.—14 open squares in white, 2 dc. d. b., 3 dc. l b., 5 dc. w., 1 dc. l. b., 2 ch. w., 1 dc. l. b., 6 dc. w., 1 dc. l. b., 1 ch.; and open squares to the end in white.

46th.—14 os. w., 2 dc. d. b., 3 dc. l. b., 4 dc w., dc. l. b., 1 ch., 1 dc., 2 ch., 1 dc., 1 ch., all in white, 1 dc. l b., 4 dc. w., 1 dc. l. b., 1 ch. and os. in white.

47th.—14 os. w., 1 ch. w., 2 dc. d. b., 1 dc. l. b., 3 dc. w., 1 dc. l. b., 2 ch., 1. dc. 2 ch., 1 dc. 2 ch., all in white, 1 dc. l b., 2 dc. w., 1 dc. l b., 2 ch. and open squares to the end in white.

48th.—14 os. w., 1 ch. w., 2 dc. d b., 1 dc. l. b., 1 dc. w., 1 dc. l. b., × 2 ch., 1 dc. × 4 times, and 2 ch., w., 1 dc. l. b., 2 dc. w., 1 dc. l b., 1 ch., and open squares to the end in white. Finish with eight rows of open squares in white cotton.

For the border, for which the green cotton is to be used :

Make a chain of 16, turn, miss 2, 2 sc., 3 dc., 4 tc., 3 dc., 2 sc., 1 ch., turn; work the same on the other side of the chain of 16, and fasten off.

This completes one leaf; let as many be done as may be required to go all round the D'oyley,

rather more than twice. Then, with fine green cotton, sew the points of some, at regular intervals, round the Fish Cloth. Make a chain all round, connecting the base of the leaves at regular intervals. On the chain, work a row of sc., connecting the ends of the remaining leaves for the outer row.

Or the leaves might be made with a chain of 5 between each; the second row of leaves being worked on the other side.

CROCHET INSERTION.

WORKED THE SHORT WAY.

Materials.—Cotton, No. 80. Crochet hook, No. 22.

Make 32 chain

1st.—Miss 3, 2 dc., †2 ch., miss 2, 1 dc., †, twice, 2 ch., miss 2, 7 dc., * 2 ch., miss 2, 1 dc. * 3 times, 2 dc.

2nd.—Turn the work; and, in this and the other alternate rows, take up the side of the stitch nearest to you, whilst in the intermediate you take up the side farthest from you. 3 ch., twist them, miss 1, 2 dc., * 2 ch., miss 2, 1 dc. + 5 times, 3 dc., 2 ch., miss 2, 1 dc., 2 ch. miss 2, 3 dc

3rd—(Turn the work.) 3 ch., twist, miss 1, 2 dc. on dc., 2 ch., miss 2, 4 dc., 2 ch., miss 2, 1 dc., 2 ch., miss 2, 7 dc., 2 ch., miss 2, 1 dc., 2 ch., miss 2 3 dc.

4th.—(Turn.) 3 ch., twist, miss 1, 2 dc. 2 ch., miss 2, 4 dc., 2 ch., miss 2, 1 dc., + 2 ch., miss 2, 4 dc., + twice 2 ch., miss 2, 3 dc.

5th.—(Turn.) 3 ch., twist, miss 1, 2 dc. 2 ch., miss 2, 4 dc., 2 ch., miss 2, 1 dc. +, 2 ch. miss 2, 4 dc., + twice, 2 ch., miss 2, 3 dc.

6th.—(Turn.) 3 ch., twist, miss 1, 2 dc. 2 ch., miss 2, 4 dc., 2 ch., miss 2, 1 dc., 2 ch. miss 2, 7 dc., 2 ch., miss 2, 1 dc., 2 ch., miss 2, 3 dc.

7th.—(Turn.) 3 ch., twist, miss 1, 2 dc., × 2 ch., miss 2, 1 dc. + 6 times, 3 dc, 2 ch, miss 2, 3 dc.

8th.—(Turn.) 3 ch., twist, miss 1, 1 dc., × 2 ch., miss 2, 1 dc., × twice, 3 dc., * 2 ch., miss 2, 1 dc. * 4 times, 2 ch., miss 2, 3 dc.

Repeat until sufficient is done for the purpose required.

It may be necessary to explain the meaning of the word *twist*. In working a crochet pattern backwards and forwards, or in carrying the thread from one round to another, *without joining*, in a round crochet pattern, the neatest way is to make three chain, and then twist them, letting the loop drop off the needle for the purpose and resuming it; this looks quite sufficiently like a dc. stitch for all ordinary purposes.

NETTED SCARF.

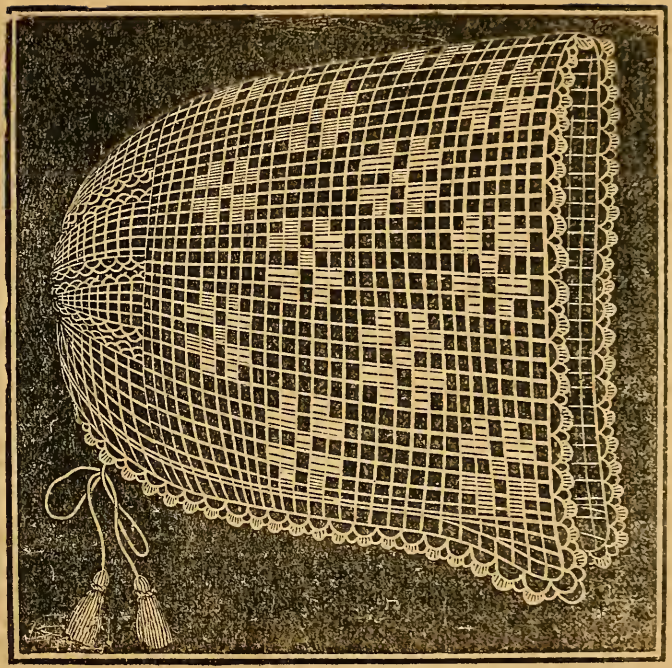
Materials.—6 oz. light blue filoselle, 1 oz. each of white and of claret ditto. When winding the skeins, split them in half, and the threads will then be quite sufficiently thick. Begin with the border. Take a round mesh, No. 4, [the size of a common pen-holder,] make 1 stitch.

2nd.—Net 2 in 1.

3rd and succeeding rows.—Add one stitch at the end of every row until you have thirty one stitches in the row, when you will net two as one. The next row, you will increase one at the end; the following one you will diminish until you have done fifty rows in this manner, then decrease at the end of every row until one stitch only remains.

This being done in white filoselle, may be darned in a handsome pattern with the claret. A second piece must be done in the same way. Then two bands, each half the width of this, must be made in light blue, to one side of which a handsome fringe must be sewed, and to the other the white netting. The body of the scarf must also be done in the blue filoselle.

Any handsome scroll or pattern for square crochet, which is not more than thirty squares wide, may be used for darning the border of the scarf.



MATERIALS.—Cotton, No. 12; crochet hook, No. 16; eagle cardboard guage; 184 chain. This pattern is worked principally in close and open sqares.

1st.—4 o., + 1 c., 1 o., 1 c., 7 o., + 5 times, 1 c. 1 o., 1 c., 4 o., 1 dc.

2nd.—3 o., + 2 c., 1 o., 2 c., 5 o., + 5 times, 2 c., 1 o., 2 c., 3 o., 1 dc.

3rd.—5 o., + 1 c., 9 o., + 5 times. 1 c., 5 o., 1 dc.

4th.—1 slip, 3 ch., miss 2, 2 o., + 2 c., 1 o., 2 c., 5 o, + 5 times, 2 c., 1 o., 2 c., 2 o., 3 ch., miss 2, 1 slip.

5th.—1 slip, 3 ch., miss 2 to 2 o 1 c., 1 o., 1 c., 7 o., + 5 times, 1 c., 1 o., 1 c., 2 o., 3 ch., 1 slip on the dc. of last row.

6th.—1 slip on the first dc. of the last row, 3 ch, miss 2, open squares to the last; then 3 ch, miss 2, slip 1 on the last dc.

7th.—1 dc. on the last of the 3 ch. of the preceding row, 1 dc. on the dc. of the last row, 6 o., + 1 c., 1 o., 1 c., 7 o., + 4 times. 1 c., 1 o., 1 c., 6 o., 2 dc.

8th.—2 dc., + 5 o., 2 c., 1 o., 2 c., + 5 times 5 o. 2 dc.

9th.—2 dc., 7 o., + 1 c., 9 o., + 4 times, 1 c., 7 o., 2 dc.

10th.—2 dc., + 5 o., 2 c., 1 o., 2 c., + 5 times, 5 o., 2 dc.

11th.—2 dc., 6 o., + 1 c., 1 o., 1 c., 7 o, + 4 times, 1 c., 1 o., 1 c., 6 o., 2 dc.

12th.— dc.; open squares to the two last stitches, 2 dc.

13th.—2 dc., 1 o., + 1 c., 1 o.; 1 c., 7 o., + 5, times, 1 c., 1 o., 1 c., 1 o., 2 dc.

14th.—1 dc., + 2 c., 1 o., 2 c., 5 o., + 5 times, 2 c., 1 o., 2 c., 1 dc.

15th.—2 dc., 2 o., + 1 c. 9 o., + 5 times, 1 c. 2 o., 2 dc.

16th—Like 14th.

17th.—Like 13th.

18th.—Like 12th.

19th.—2 dc., 6 o., + 1 c., 1 o., 1 c, 7 o., × 5 times, 1 c., 1 o., 1 c., 6 o.,2 dc.

20th.—Like 19th.

21st.—Like 9th.

22nd.—Like 10th.

23rd —Like 11th.

24th and 25th.—Like 12th.

26th.—Forms half the band at the back. + 2 dc., 5 o, (*a*) turn; 5 ch., miss 2, 4 o., 2 dc., + 4 times between the crosses, and then to (*a*) once, Slip down the upper side to the top of the last dc. stitch, in the twentieth row; so the first row of the follow point is merely a *continuation* of the twenty-sixth row.

1st.—Triangular Point: 2 ch., miss 2, 8 o., 1, dc., turn, 3 ch., miss 2, 8 o., (taking care that the dc. stitches come over those of the previous row), 1 dc., turn, 3 ch., miss 2, 7 o., 1 dc. on dc., turn, 3 ch., miss 2, 6 o., 1 dc. on dc., turn, 3 ch., miss 2, 5 o., 1 dc· on dc., turn, 3 dc., miss 2, 4 o., 1 dc, on dc., turn, 3 ch., miss 2, 3 o, 1 dc on dc., turn, 3 c h, miss 2, 2 o., 1 dc, on dc., turn, 3 ch., miss 2, 1 o., 1 dc. on dc., turn, 5 ch., miss 3. dc, on dc; slip-stitch up the side of this point to the twenty-sixth row again, which is thus entirely formed by the first rows of the points. Work five points and you will have stitches enough left for five open squares at the end, which are to be worked to correspond with the other half of the band at the back of the neck. Sew the ends of the bands together, leaving the Vandyke loose

Work round the inside of the band and round the Vandyke, thus :—

1st round.—5 ch., miss 2, 1 sc.

2nd.—1 sc. under the chain, 6 ch.; repeat.

It will then be necessary to put a border to the cap itself; and either any pretty one may be worked on that is already given in this work, or, if a narrow one be preferred, the following may be adopted :—

1st.—× 1 dc., 2 ch., miss 2, ×; repeat all round except that at the corners you will work. * 1 dc., 2 ch., miss *none*, * three consecutive times.

2nd.—1 sc. 5 ch., miss 3 all round.

3rd.—× 1 sc., 3 dc., 1 sc., under the loop made by one chain of five of the last round, 3 ch., 1 sc. under the next loop of 5, 3 ch. ×; repeat.

Plait a cord of narrow braid, and make tassels of the same; run them through the top of the band at the back, when the ends are sewed together, and through the point of each Vandyke, and draw it up when on the head.

CROCHET EDGING.

[WORKED THE SHORT WAY.]

MATERIALS.—Cotton, No. 20. Chain of 20 stitches; form into a loop.

1st.—5 ch, + miss 1, 1 dc., 2 ch., + 5 times, 1 dc.

2nd.—9 ch., 1 dc. into loop + 2 ch, 1 dc. in next, + three times, 7 ch., 1 dc. in last.

3rd—5 ch., 1 dc. in large loop, + 1 ch., 1 dc. in same, + 6 times, 2 ch., 1 dc. in next loop, 2 ch., 1 dc. in next.

Turn the work, and repeat the 2nd and 3rd rows until sufficient is done.

7 rows take off the first stitch cast on knitting
cast up 109 stitches for a sock.

$$\frac{8-6-5}{4-4}$$

$$\frac{1}{6}$$

$$9$$

$$8!$$



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